

Music Educators Journal

FEBRUARY-MARCH 1953

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	Resurrection	9868	.22
DUBOIS	Adoramus Te, Christe	9749	.16
EDWARDS	When Jesus Walked on Galilee	9978	.18
	(Piano or Organ acc.)		
FRANCIS	Hallelujah! All Men Praise Him	9983	.22
	(Double Chorus of Mixed Voices with Piano or Organ acc.)		
GUION	Cross Bearer	9243	.16
MATTHEWS	Hearts and Voices Heav'nward		
	Raise	10122	.25
	(with optional soprano descant)		
MUELLER	Alleluia! Morn of Beauty	8811	.22
	Jesus, Lord of All Acclaim	9213	.18
NILES	Robin and the Thorn	9512	.18
O'HARA	Could I Have Held His Nail-Pierced Hands	10001	.20
	(Piano or Organ with incidental tenor and alto solo)		

		Oct. No.	Price
PALESTRINA	O Bone Jesu (O Blessed Jesus)		
	(SAB)	10022	.15
ROGERS	Greater Love and Triumphant Lord	9656	.16
SCHIMMERLING	For Easter Morning	9557	.25
SCOTT	Consider the Lilies	9819	.22
SHAW, MARTIN	Easter Alleluia (Curwen)	10052	.18
STAINER	Appeal of the Crucified	9834	.25
	God So Loved The World, from "The Crucifixion" (SAB)	10085	.20
THIMAN	The Temptations of Christ (Lenten Cantata) (Curwen)		1.00
	(Soprano, Baritone, Soli, Chorus and Organ)		
WYLIE	Hilltop	9334	.22

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		Oct. No.	Price
Ah, Lord, Thy Dear Sweet Angels Send (from the St. John Passion); O Sacred Head, Now Wounded (from the St. Matthew Passion)—J. S. Bach		9960	.18
Calvary (Arr. Shaw)		9948	.16
Christ, Our Blessed Saviour (Arr. Shaw)		9968	.20
Christ the Lord is Risen Today (Arr. Shaw-Parker)		9951	.16
Easter Anthem—Billings (Edited by Shaw)		9949	.25
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Now April Has Come (Arr. Shaw-Parker)		9955	.16
O Sons and Daughters (Arr. Shaw-Parker)		9950	.16
On Easter Morn (Arr. Shaw-Parker)		9958	.15
Salem (Arr. Shaw-Parker)		9947	.16
The Strife is O'er—Palestrina		9943	.15

		Oct. No.	Price
That Virgin's Child—Tallis		9946	.15
This Joyful Eastertide (Arr. Shaw-Parker)		9941	.18
'Tis Finish'd! (Arr. Shaw-Parker)		9944	.16
The World Itself Keeps Easter Day (Arr. Shaw-Parker)		9942	.16

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Christ the Lord Hath Risen (Arr. Shaw-Parker)	9945	.15
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Bulletin Board

NATIONAL MUSIC WEEK, which is observed annually beginning the first Sunday in May is now in its thirtieth year. Last year, observance was carried on in some 3,000 communities, including cities, towns and rural villages. Proclamations supporting the 29th National Music Week were issued by the President of the United States, thirty-nine governors and hundreds of mayors. Suggestions for observing the week in 1953 (May 3-9), may be obtained from the National and Inter-American Music Week Committee, National Recreation Association, 315 4th Ave., New York 10, N. Y.

MTNA CONVENTION. The Music Teachers National Association will hold its annual convention February 19-22, 1953 at Cincinnati, Ohio, with headquarters at the Netherland Plaza. Cooperating organizations participating in the convention are the American String Teachers Association and the Music Library Association.

SECONDARY-SCHOOL PRINCIPALS. The National Association of SSP, a Department of the NEA, will hold its thirty-seventh annual convention at the new Hotel Statler, Los Angeles, Calif., February 21-25, 1953. For information regarding the program, tours to Los Angeles, etc., address Executive Secretary Paul E. Elicker, NASSP, 1201 16th St., NW, Washington 6, D. C.

AUDIO-VISUAL INSTRUCTION DEPARTMENT of the National Education Association will hold its convention in St. Louis February 24-28, instead of Norman, Okla., as originally announced.

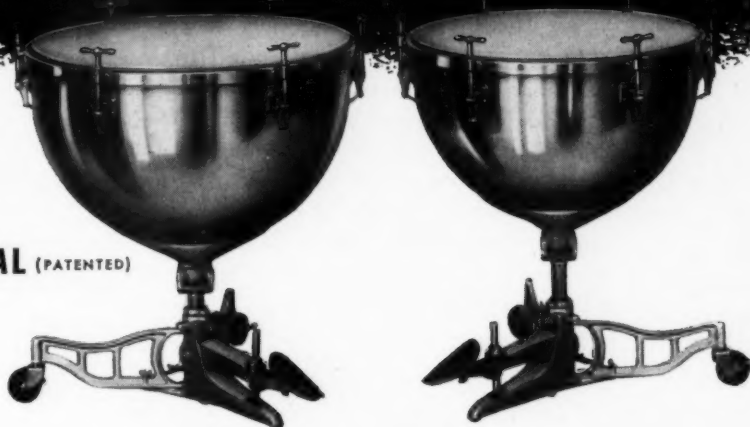
CHURCHMANS INTERNATIONAL EXPOSITION will be held in the Chicago (Ill.) Coliseum October 6-9, 1953. For further information address, International Churchmans Exposition Corporation, 19 S. LaSalle St., Chicago 3, Ill.



NASM OFFICIAL GROUP. Two distinguished past-presidents of the National Association of Schools of Music join with immediate past-president Price Doyle in congratulations to the officers elected for 1953 at the recent convention of NASM in Chicago. Left to right: Earl V. Moore, past-president, dean, University of Michigan School of Music, Ann Arbor; Frank B. Jordan, reelected treasurer, dean, Drake University College of Fine Arts, Des Moines, Iowa; Price Doyle, retiring president, director, Department of Fine Arts, Murray (Ky.) State College; E. William Doty, newly elected vice-president, dean, College of Fine Arts, University of Texas, Austin; Harrison Keller, newly elected president NASM, president, New England Conservatory of Music, Boston; Burnet C. Tuthill, reelected secretary, director, Memphis (Tenn.) School of Music; Howard Hanson, past-president, director, Eastman School of Music of the University of Rochester.

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(Photo at right)
BILL EHRLICH, outstanding tympanist with the St. Louis Symphony Orchestra.

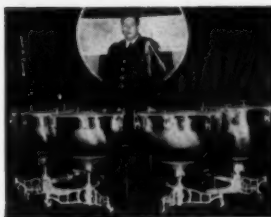


(Left) BILL STREET, well known teacher at Eastman School of Music and tympanist with the Rochester Philharmonic Orchestra.



(Below) PHIL GENTHNER, fine tympanist with the Army Ground Forces Band, uses and recommends Leedy & Ludwig tympani.

(Photo at left)
CHESTER MARTIN, tympanist with the Roxy Theater Orchestra, New York. A long-time Leedy & Ludwig user.



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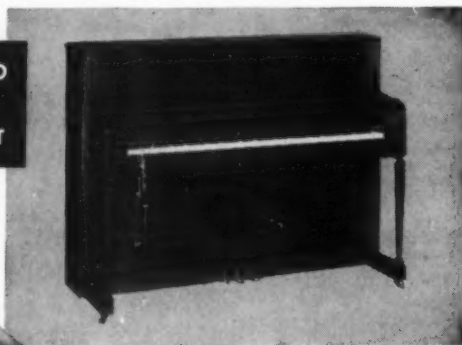


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RADIO-TELEVISION. The Twenty-third Institute for Education by Radio-Television will be held April 16-19, 1953, at the Deshler-Wallick Hotel, Columbus, Ohio, according to word from I. Keith Tyler, director, Institute for Education by Radio-Television, Ohio State University.

THE TRAVEL DIVISION of the National Education Association announces a summer program of tours to most sections of the United States, Alaska, Hawaii, Canada, Mexico, South America, West Indies and Europe. A folder describing the 1953 travel program is now available. For detailed information write the NEA Travel Division, 1261 Sixteenth Street, N. W., Washington 6, D. C.

EXHIBITION. Rare and valuable Medieval and Renaissance music manuscripts, assembled over a period of a year by A. Beverly Barksdale, music supervisor of the Toledo Museum of Art, will be on exhibition at the museum until March 10, 1953. The 110 items in the exhibition span more than 1,000 years, from a Copie manuscript of the 5th-7th centuries to a volume of court airs written and illuminated by Nicholas Jarry, scribe and music notator to Louis XIV of France, in 1670. Although great exhibitions of illuminated manuscripts have been held in America, Mr. Barksdale, in a foreword to the documented catalog which he has written for the showing, says that to his knowledge this is the first time that an exhibition of this scope of Medieval and Renaissance music manuscripts selected primarily for their musical interest has been attempted.

COLLABORATION. Principal officers of the NASM, MTNA and MENC held an informal conference in Chicago November 30 for preliminary exploration of areas of common interest, with a view to the development of cooperative relationships and integrated, synchronized or joint effort as may be deemed appropriate in any given instance. Present at the conference: representing Music Teachers National Association—John Crowder, president; Barrett Stout, vice-president National Association of Schools of Music—Harrison Keller, president; Price Doyle, retiring president. MENC—Ralph E. Rush, president; Marguerite V. Hood, first vice-president; C. V. Buttelman, executive secretary. An accord was reached as to the feasibility and desirability of the proposed plan, and first collaboration was an initiatory statement of the recommendations of the group for consideration of the respective executive bodies of the three associations.



TEACHER AT WORK. The Louisville (Ky.) *Courier-Journal* describes this ensemble as "tootlers," who, according to John Zurfluh, assistant director of music in Louisville, are actually band players in embryo. This saxette ensemble from Margaret Merker School was one of several instrumental and vocal groups which made recordings for the Junior Red Cross overseas project in which MENC participates. According to the *Courier-Journal*, Louisville school children, elementary through high school, entered into the spirit of the enterprise and submitted recordings. Direct... of music is Helen Boswell. Teacher in the picture is Marian Weigel.

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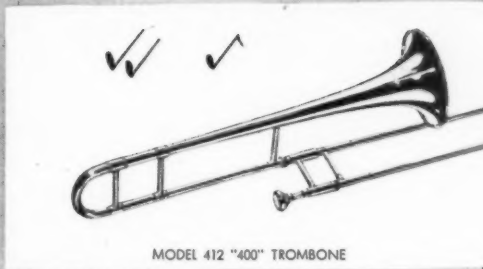
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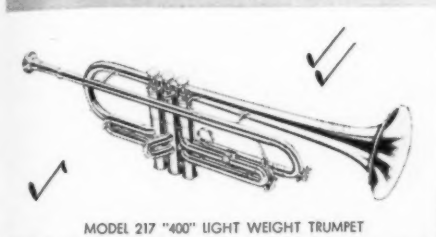


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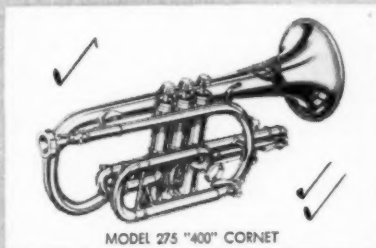
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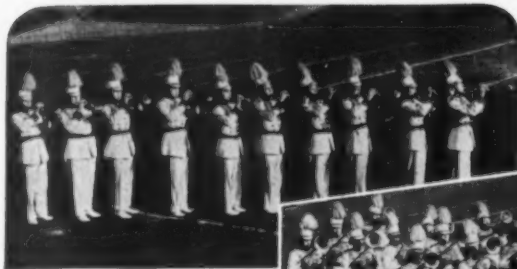
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GEORGE GERSHWIN MEMORIAL AWARD for the best original, unpublished orchestral composition by a young American composer was received by George Rochberg of Philadelphia, Pa. His symphonic movement, "Night Music," brought him \$1,000 and the piece will have its world premiere at one of the regular concerts of the New York Philharmonic-Symphony Orchestra early in 1953 under the direction of Dimitri Mitropoulos. Mr. Rochberg is a member of the faculty of the Curtis Institute of Music in Philadelphia, and music editor of the Theodore Presser Company, music publishers, in that city.

AMERICAN COMPOSERS CONTEST. Mrs. William Cowen, founder-president of the Artists' Advisory Council, announces an award of \$1,000 will be given to an American composer for a major orchestral work of about twenty minutes in length that has not been previously performed. No set form of composition is required, and all entries must be received by Mrs. Cowen, 55 East Washington St., Room 201, Chicago 2, Ill., by September 1, 1953. Judges will be: Felix Borowski, Rafael Kubelik, Nicolai Malko, George Schick, Alexander Tcherenpin, and Henry Weber.

THE TFC STORY. "How the Motion Picture Industry Aids Music Education" is the subtitle of an attractive 36-page booklet describing Teaching Films Custodians (TFC). Music films thus far prepared by TFC in cooperation with the MENC committee include "The Great Waltz," "Inside Opera" (with Grace Moore), "The Schumann Story," excerpted from major feature films released respectively by MGM, Columbia and MGM. The address of Teaching Films Custodians, Inc., is 25 West 43rd Street, New York 36, N. Y.

MUSIC EDUCATION PANORAMA ON AN LP RECORD. George Christopher, supervisor of music in Port Washington, New York, has had made an LP recording of performing groups which represent samplings of the complete music education program from first grade to post-school. Headings on the 12-inch disc are: First-grade rhythm band; elementary chorus, orchestra and band; senior high chorus; all-school band and orchestra; and community chorus, orchestra and band. Conductors are Edith Merriman, Mildred Holt, Peter Mesrobian and George Christopher. The project was planned to create a picture of a well-rounded program of music education in a Class B school system. Records are available for purchase.



AT BELLINGHAM the Public Schools and Western Washington College of Education share responsibility for the 1953 Northwest convention, which will convene March 18-21, with most functions on the college campus. In the picture left to right: W. W. Haggard, president of the college, chairman of the Planning and Budget Committee; Randy Oberlatz, assistant superintendent of schools, and directing chairman of the Convention Committee; C. Paine Shangle, superintendent of schools, and general chairman of the convention committee; Vanett Lawler, MENC associate executive secretary.

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SCHIMMERLING, H. A.—	
Easter, from the Sarum Breviary (11th cent.).....	.16
THOMAS, KURT—	
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TULLAR, GRANT C.—Face to Face.....	.15
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CLINIC. The second annual Western States Instrumental Music Clinic was held December 28-30 in Los Angeles, Calif., sponsored by the Southern California School Band and Orchestra Association, with the active cooperation of the Musicians' Association in Los Angeles. The clinic was divided into sections with Sam Rowland as coordinator. Strings were under the general chairmanship of Ralph E. Rush, president of MENC and chairman of music education, School of Music, University of Southern California, Los Angeles; chairman of the percussion section—Clarence Sawhill, associate professor of music and director of bands, University of California at Los Angeles; chairman of brass instruments—Maurice Faulkner, chairman of the department of music, University of California at Santa Barbara. Other members of the clinic board of directors were: Carroll Cambern and Carl Kritner, co-chairmen, exhibit committee; Clinton Sawin, finance and registration; Don Kean, floor manager; Sy Weinstein and Robert Runge, stage; Card Walker, Paul Smith and Sam Rowland in charge of Walt Disney Studio visitation; Kelly Shugart, press and promotion; Truman Hutton, George Wing, Purcell Mayer in charge of program; Richard Cort was assistant to the coordinator.

CONCERTS FOR STUDENTS. A series of concerts will be given in high schools of New York City for student audiences through an educational project sponsored by The Philharmonic-Symphony Society of New York in cooperation with Peter J. Wilhousky, acting director of music of the board of education. Programs, which will last one hour without intermission, will be determined largely from suggestions received by Mr. Wilhousky from the music teachers of the various high schools. Tickets, at fifty cents each, will be sold to the students through the music departments in the high schools.

CHEMICAL ENGINEERING TO MUSIC. Arthur Kreutz, who has recently become a member of the music faculty at the University of Mississippi, turned from a contemplated career in chemical engineering to a career as a violinist, composer and teacher. As a composer he is particularly known for his "Acres of Sky," a ballad opera commissioned by the governor of Arkansas and the University of Arkansas for the opening of the University Fine Arts Center at Fayetteville in 1950.

J. FISCHER & BRO. Announcement was made recently of the new officers and directors of J. Fischer & Bro., 119 West 40th St., New York, N. Y. Joseph A. Fischer has been elected president of the firm. Other officers are as follows: vice-president—Eugene H. Fischer; secretary-treasurer—Robert J. Fischer; assistant secretary—Carl G. Fischer. The firm was founded in Dayton, Ohio, in 1864 (moved to New York in 1875) and specializes in the publication of religious and educational music.

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CALIFORNIA. CMEA Mendocino-Lake Section activities for the remainder of the year, according to President Fred T. Mooney of Ukiah, include sectional business meetings on March 21 at Lakeport and April 28 at Lower Lake. The High School Music Festival on March 21 will be preceded by a festival rehearsal on March 14. Both events will be held in Lakeport with J. Conner Hill as manager. The Elementary School Music Festival is scheduled at Lower Lake on April 25 with the rehearsal on April 18; George Thompson, manager.

GEORGIA Music Educators Association state meeting will be held in conjunction with the Georgia Education Association convention March 5-7. An All-State Band is scheduled March 4-6. Other events listed for this spring include: March 25-27—State Music Festivals; May—GMEA and GEA Planning Conference; June 14-20—Adjudicators' Clinic.

NEW JERSEY Education Association Dept. of Music deserves special mention for the organization of its Music in American Education committee activities as reported in the November issue of the Official Bulletin. President Janet M. Grimler and her associates are responsible for the extensive committee listing, which follows the committee organization plan as it is set up at the national level.

HAWAII. Through the generosity of the McInerney Foundation, Hawaii's schools now have the services of a consultant in the field of school music, according to an item in the Hawaii Education Review (December 1952). Mrs. Marjorie Shaduck, who is on loan from the Honolulu Symphony Society to the Department of Public Instruction, will be available to the schools of the Territory for conferences, workshops, and music education counseling on an individual basis. She has her office in the Liliuokalani Building in Honolulu.

OHIO. An all-state orchestra will present at Wilmington March 1 the premiere of Henry Cowell's "Eighth Symphony," conducted by Thor Johnson, conductor of the Cincinnati Symphony Orchestra. Mr. Cowell's new composition is dedicated to the Society of Friends and Wilmington College's Sixth Annual International Folk Festival, during which the premiere performance will be given. Willis Beckett, director of choral groups at the University of Cincinnati and Cincinnati Conservatory of Music, will conduct an all-state chorus in the same concert.

Readers will be especially interested in the above item in view of the story of Mr. Johnson's early background when he was a member of a similar "all-state" group in North Carolina, described in the January 1953 Journal.



THE SHRINE MOSQUE in Springfield, Mo., is one of the well-known buildings of the state. Here the Southwestern Music Educators Conference met in 1935 and will again convene March 6, 1953. The photograph was made by J. J. Weigand, editor of the Kansas Music News, Emporia, a member-at-large of the Southwestern Division board of directors.

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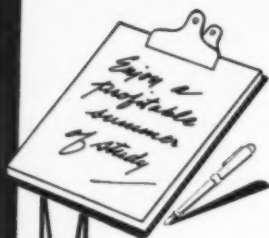
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TEN OPERATIC MASTERPIECES (Mozart to Prokofiev), by Olin Downes. New York: Associated Music Publishers. 569 pp., illustrated. \$10.00.

Dimitri Mitropoulos in the introduction to this superb book says, "The operas Mr. Downes has selected to describe in this book, starting from the period of Mozart with the *Marriage of Figaro* and bringing us to *Wozzeck*, the contemporary masterpiece of Alban Berg, cover all the various styles of the two centuries and include all the greatest masterpieces, and he explains them in such an appealing way that his book can interest music lovers of all ages, even the very young, and bring to more people the opportunity to enjoy these operas and their esthetic and dramatic meanings . . ."

The book, designed by Merle Armitage and beautified with decorative drawings by Alberta Sordini, can be highly recommended to teachers in schools and colleges. They will find good use for the special "Music Locator" for L.P. recordings provided with the book. The fine piano arrangements done by Leonard Markers of various portions of the operas are done with musical understanding of the score and, of course, will be very useful to the teacher. The only disappointing factor is that Mr. Downes did not present the words of the operas in English. In the opinion of this reviewer that would have made the work even more suitable for use in the schools. This volume supplies a need and those interested in opera in music education will want to make use of it.—William R. Sur

FROM THESE COMES MUSIC, by Hope Stoddard. [New York: Thomas Y. Crowell Co.] 256 pp. Illustrated, index.

Introducing the forty or more instruments used in bands and orchestras today, in a series of essays written in an almost conversational style, the author presents an interesting picture of these instruments. Since few technical aspects are discussed, this book in no way supersedes the many books on instrumentation. However, because the descriptions are free from the complications of technique, we are presented with an excellent beginning for the uninitiated. The knotty problem of transposition as it affects many of the instruments is explained simply and with clarity in a section devoted to the subject. This book seems to be made to order for the music lover who wishes to gain acquaintance with the function and contribution of each member of the orchestra and band family.—George Bielow

BULGARIAN-MACEDONIAN FOLK MUSIC, by Boris A. Kremlev. [Los Angeles: University of California Press.] 165 pp., illustrated, bibliography. \$5.00

In recent years many scholarly investigations have been made in the field of folk music, and this new work is among the important contributions to such musicological research. The first complete analysis of Bulgarian folk music in English, it reveals a literature of remarkable vitality and beauty too long unknown to most of us.

Separate chapters are devoted to meter, melody, and form, and some two hundred musical examples give the reader a good idea of the beauty of this body of folk music that combines qualities of both Slavic and Oriental music. The author has a comprehensive knowledge of his subject, and an obvious admiration which his book conveys to the reader.—George Bielow

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CLAREMONT, CALIFORNIA

SYMPHONIC MUSIC, ITS EVOLUTION SINCE THE RENAISSANCE, by Homer Ulrich. [New York: Columbia University Press] 352 pp. \$4.25.

An attempt is made in this book to survey the entire symphonic literature from the Renaissance to the present day, a truly formidable task. Ulrich has included a study of all forms of music written for orchestra: the orchestral suite, the concerto grosso, the overture, ballet music, the symphonic poem, and, of course, the symphony. Beginning with the seventeenth century and progressing through the Baroque, Classical, and Romantic periods, he discusses the most significant orchestral music of the great composers. A concluding section points out contemporary trends in orchestral composition.

No survey is intended to be a complete, detailed study of a subject, and certainly one concerned with such a vast subject as symphonic music would require volumes to be a definitive work. Though the book is necessarily broad in scope, it does have a weakness which is not the fault of the general plan. The author seems to have difficulty finding something new to say about most of the works discussed. Any reader who is acquainted with the well-known biographies and analytical works concerning the more important composers will find little in this book to add to his knowledge. This is not to say that what Ulrich says is not true; it is only that it has been said before. Most of the compositions are discussed in generalities, and generalities rarely shed any new or vital light on a great work of art.

This book would be valuable to the layman or amateur musician wishing to familiarize himself with the great works of symphonic literature, without becoming involved in technical and analytical discussions. For such a general survey, this book is to be recommended.

—George Bielow

MY LIFE, by Alexandre Gretchaninoff, translated by Nicholas Slonimsky. [New York: Coleman-Ross Co., Inc.] 204 pp. Illustrated. \$4.00.

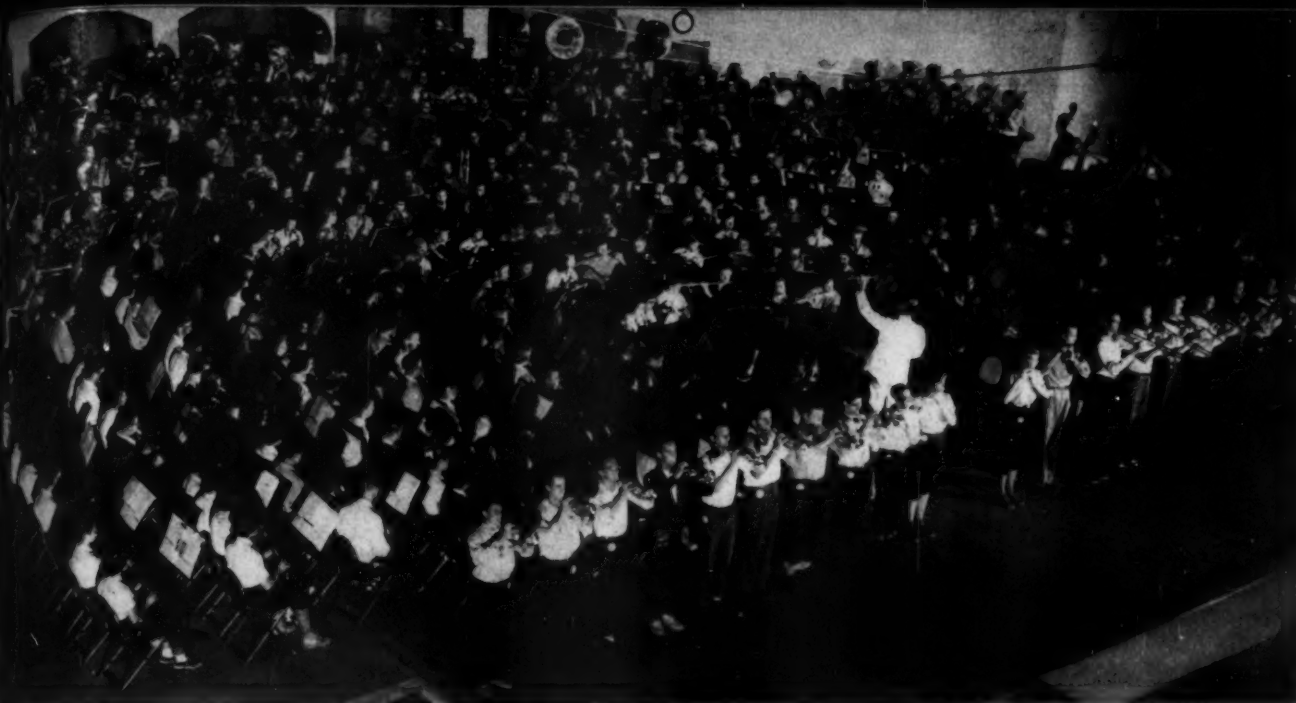
This account of the life of Alexandre Gretchaninoff is the story of the last composer of the Russian National School who has remained faithful to its tradition of romantic music steeped in the Russian folk music and the religious music of the Russian Orthodox Church. At the age of eighty-eight he lives in self-imposed exile in New York.

The book gives one deep insight into the struggles a composer can meet in striving for a place in his profession. Gretchaninoff's encounters with an unsympathetic father, incompetent teachers, and even his own doubt of his creative ability, are only a few of the difficulties he overcame. Particularly revealing is his account of the miseries of life in Russia after the Revolution of 1917.

This is a story of a man who has devoted a long life to music, and who has seen both failure and success in what he feels was his true calling, his duty in life. "The performance of this duty has been arduous . . . but it has been immeasurably joyful and happy, as rarely befalls the lot of mortal man."—George Bielow

DISCOVERING MUSIC, by Howard D. McKinney and W. R. Anderson. [New York: American Book Company.] 576 pp. Illustrated. \$4.75.

This is the third edition of what is probably one of the best attempts to deal with the difficult problem of writing a good book for music appreciation courses. The book first appeared in 1934, and has become very well known since that time. This edition brings the subject matter up to date and adds some new material. The book is filled with very helpful musical examples and some excellent pictures, and not the least to be commended is the attractive binding that makes the volume a pleasure to look at as well as to read.—George Bielow



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NEW STATE PRESIDENTS. Greetings are in order to the following new State Music Educators Association presidents recently elected: Iowa—Frank Piersol, Iowa State College, Ames; Indiana—Maurice Shadley, Indiana University, Bloomington; New Mexico—Gregg Randall, Box 302, Truth or Consequences.

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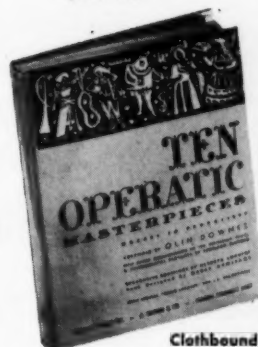
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A Salute to Six Host Cities

THE BIENNIAL TREK to the MENC Division conventions is about to begin. During the seven weeks and three days from February 27 to April 21 thousands of music educators will converge on Buffalo, Springfield, Bellingham, Tucson, Chattanooga and Milwaukee.

Each of the six conventions is a major enterprise, involving many months and many minds in preparation—many contributions of professional time, energy and skill, many hours of many pupils' readying, miles of travel, reams of correspondence, scores of telegrams and telephone calls. And much midnight oil is burned by each Division president. It is he who assembles the program segments in the planned sequence of the daily what-where-when schedule. Presently the completed draft is typed and dispatched to the printer, in time to have the program books processed and delivered comfortably before the convention opens.

With variations, what has been described has been going on six-fold—and we have six 1953 convention program books. But one is enough for the purpose of this writing; most of us will attend only one convention apiece anyway.

So let's pick up your program book at the registration desk. Everything is in the book: day-by-day schedules, general sessions, speakers, performing groups, music programs, section meetings, demonstrations, concerts, social affairs, exhibitors' directory, committees—even where to find your own church on Sunday.

Yes, everything is in the book. As you study it, you are conscious of a sense of appreciation for all the work and devotion to detail that has contributed to the planning and building of the imposing array of events and activities. Then you start off on your own personal schedule for the day, selected from the book. You know you can depend on the book. When it sends you to Room A, you know that Room A is the right place—and you will not have to find a janitor to turn on the lights, or help you arrange chairs. All day and on succeeding days, you go by the book. Meet-

ing rooms will be ready; performing groups will be on hand. Music stands and risers will be in place. Someone will have toted in the extra bass fiddles or timpani requested, or other needed equipment such as projectors, microphones and blackboards accompanied by chalk.

Of course, you can go by the book—because someone has provided the necessary facilities; someone has planned and set up a convention plant to match the program schedule; someone has supplied the equipment needed, and has furnished the crew to man the plant during the entire convention period.

And who does this job of organization and management for us? You probably know. Principals, department heads, teachers, townsfolk, headed by superintendents, assistant superintendents, college presidents, take over the major jobs and the prosaic chores that go with the duties of the convention committee. You will see the director of music and his associates out in front on "host city night." The music department could give its major attention to the preparing and staging of the event without worrying about convention mechanics—or lodging for visiting students, or supervising ushers and door tenders, or arranging special luncheons and dinners, or making contacts with meeting chairmen and conductors of performing groups regarding their specific needs, or printing tickets and signs, or getting pianos moved in.

Some of the members of the convention committee you may not see at all, because they work behind the scenes. But if you wish to see pictures of some of the people we are talking about, you will find the core groups of three of the six 1953 convention committees on pages 40 and 41, and their names on pages 42 and 43. The personnel lists are impressive as cross sections of local leadership. To these three convention committees and to the three not represented in this issue, and to the citizens of the six 1953 host cities, a booming salute!

—C.V.B.

Frank Biddle

THAT was the name by which we all knew him, although he was christened Francis Christian Biddle. Always a devoted, hard-working member of his professional organization, it was shortly after he attended the December 1952 state meeting in Dayton, Ohio, that word came of his death.

Frank was the kind of man who never sought, yet constantly received recognition from his colleagues. His talents for teaching, administration and public relations, aside from his musical gifts, made him a natural-born candidate for the vocational and avocational responsibilities which were his lot. Thus, with no effort on his part to attain preference or prominence, the record shows that he held such offices as MENC Executive Committee member, and vice-president of the Southern Conference; was chairman or member of numerous MENC committees; held various posts in the Ohio Music Education Association; was president of the In-and-About Cincinnati Music Educators Club; was host to the North Central Conference in Cincinnati in 1943. And this does not take into account the many

assignments he accepted in other organizations and in the communities in which he lived.

Distinguished by his achievements as a church choir-master, he was particularly noted for his development of public school choral activities as a supply source for church choirs. Frank also was an associate professor of music education at the University of Cincinnati. He was well known as a bass soloist but not so many knew he was also an accomplished violinist.

When he took the post of director of music education in the Cincinnati Public Schools in 1936, he was returning to the area which had been the home of the Biddle family for four generations. Prior to his return to Cincinnati he had been successively engaged in the public schools of Rochester, N.Y., Asheville, N.C., and Wilkinsburg, Pa.

Frank Biddle gave us a convincing example of sincerity, thoroughness and integrity. His spirit and his deeds will live in the hearts of the many, many persons who came within the scope of his service and influence.

—C.V.B.

AIR FORCE MUSIC CAREERS

BENEDICT T. HALLGRIMSON, W.O.

HOW CAN I continue my musical career, knowing that eventually I shall be drafted into the armed forces? If I enlist, which branch will offer me an opportunity for continued musical growth so that upon my return to civilian life I shall be a far better musician than when I enlisted?" These questions are on the lips of hundreds of young men, and they are serious questions which demand answers. Music educators, counselors and deans, do you have the answers? In most instances you do not, for published information has been meager. Recognition of this situation together with a sincere concern for young men in America has prompted me to write this article. As a music educator called to active duty with the United States Air Force, I believe I have found the answers to these questions in the *Air Force Music Career Program*.

Few people realize how much the typical Air Force Band of today differs from its counterpart of a decade ago. It is no longer a unit whose chief responsibilities are to play for reviews, marching formations, Base concerts, and other routine affairs. True, these duties still exist, but the program's scope has extended far beyond the concept held by both commanding officers and bandleaders of yesterday.

If one were to visit the training quarters of a modern Air Force band, he might find a glee club rehearsal in progress or perhaps a class deeply engrossed in ear-training, for the work of the band now includes such responsibilities. Development of a male glee club within the band, administration of an organized program of college-level theory courses, and active support of the Special Services program are within the scope of today's bandleader.

The majority of Air Force bandleaders are fully qualified music educators. Many of them, prior to entering the service, were teachers in our public schools. These men naturally enjoy and support the present-day Air Force policy, "*Every Air Force Band, a Music School.*" As a music educator, the bandleader knows it is his responsibility to improve the musicianship of all of the members of his band through individual and class instruction. "*While the bandsman gives the Air Force his services, the Air Force, in turn, makes every possible effort to expand his music education so that upon the termination of his enlistment he may return either in civilian life a far better musician than when he enlisted*

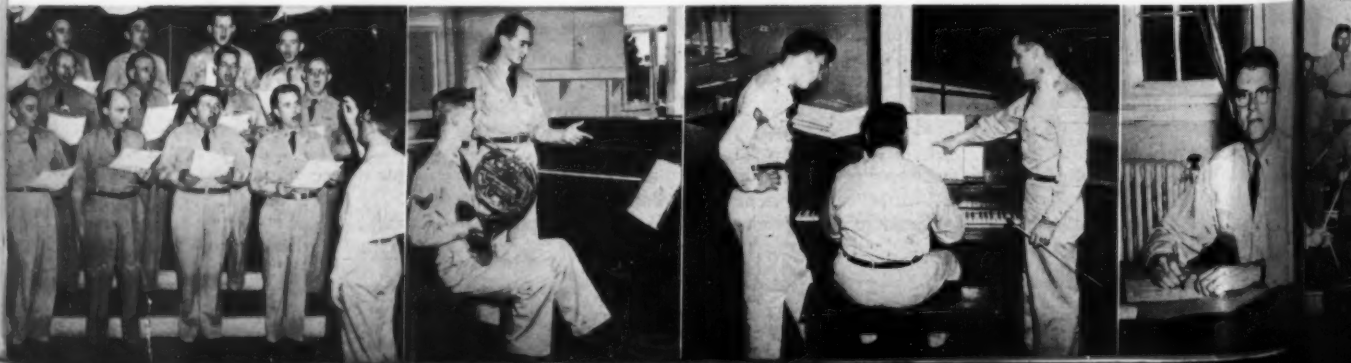
or he can re-enlist and be well on the road to advancement in the music career program."

Concurrent with civilian man power demands brought about by the Korean war, thousands of young men are being drawn into the service. Many of these men have actively participated in high school bands, some have completed one or two years of college, while others have earned music degrees. Should one of these men find his way to one of the three Air Force indoctrination centers, he may be selected for assignment to Air Force bands only if he is musically qualified and can pass successfully the apprentice skill-level examination on a band instrument. He might be primarily a string player or a vocalist, but if he can pass an examination on a band instrument (a secondary instrument) he may enter the Air Force music program and know that in addition to his band duties, his training and talents will be further utilized in development of specialized music activities at his assigned air base. He might be assigned to one or more of the following activities: organizing glee clubs; assisting the Base chaplain in organizing church choirs, both Protestant and Catholic; teaching classes in music appreciation; establishing record clubs; or giving private instruction on various instruments to interested airmen.

Through these activities he helps to carry out a well-rounded music program which is limited only by individual foresight and initiative. In return he derives great benefit from these experiences that place him in the teaching field for which he has been specifically prepared during his college days. "*It makes him a more experienced educator so that upon his return to civilian life he is no longer a novice in the field of music education.*" This program also acts as a real proving ground for Air Force bandleaders, should any one of these men desire to make a career of music in the service.

The pursuit of a music career in the Air Force has been made more attractive by the establishment of a proficiency examination program in addition to higher training standards for bandsmen. Under this program any bandsman who aspires to the grade of staff, technical or master sergeant is required to pass both theoretical and on-the-job-type musical performance tests for each appropriate grade before being considered for promotion.

To further implement this program an Air Force Bandsman School was established at Bolling Air Force Base, Washington, D.C., in 1946. Headed by Lt. Harold



Copenhagen, a graduate of American University, this school boasts a staff of highly qualified instructors possessing degrees from well-known schools of music: Warrant Officers Butler Eitel, University of Michigan, and Lewis Anderson, Columbia University; Technical Sergeants Albert Bader, St. Louis Institute of Music, and Robert Turner, Fredonia State Teachers College; and Staff Sergeants Vincent Krulak, Yale University, and Dale Anderson, Northwestern University. Bandsmen may apply for any one of the three-month class sessions offered each year, and enjoy a concentrated study of college-level music subjects in an endeavor to pass one of the grade level proficiency examinations. *"Promotions in the Air Force music field are made upon the basis of ability and ambition rather than length of time in the service."*

In order that this new philosophy of Air Force music may be developed to its fullest, a refresher course for bandleaders has been established at Bolling Air Force Base in connection with the official U.S. Air Force Band. Based on a plan of rotation, fifteen field bandleaders are temporarily relieved of duties at their home bases and brought to Washington, D.C., every three months for an intensive refresher period. Organized and directed by the writer,* this program was designed for workshop activity. Each bandleader is encouraged to contribute to the program through his individual resources.

Every educator experienced in the field of music education realizes that the key to success for any music program exists in the proficiency of its teaching corps. This intrinsic factor, coupled with a disposition to think and act in the light of things as they are, forms the basis for the five-point program in the refresher course.

1. Instrumental Techniques. Knowledge in this subject-matter is imparted through clinic demonstrations and lectures on all the woodwind and brass instruments of the modern concert band. The instructors are chosen from the official U. S. Air Force Band and are of artist quality. (Prior to joining the AF Band most of these men were members of major symphony orchestras and engaged in studio teaching.) Emphasis is placed upon individual playing problems and their solutions. This is information every bandleader must have if he hopes to be successful in guiding the growth of musicians placed in his charge.

2. Advanced Conducting. In this course it is assumed that each bandleader is experienced in the rudiments of baton movements. If detrimental peculiarities or deviations from accepted conducting form are evidenced, appropriate corrections are made. The principal objectives are to develop a desire for musical scholarship and successful rehearsal techniques. A quest for musical truth is the theme of this course. Score analyses are developed by each bandleader and presented before the class. Here the analyses must be defended, and the problems involved in rehearsal resolved. Finally, the class groups as a workshop band, which consummates the cycle of learning under actual playing conditions.

*Warrant Officer Hallgrimson of the USAF Bandsman School at Bolling Air Force Base, Washington, D.C., (fourth picture from the left on the opposite page) was separated from active duty December, 1952. He writes, "I plan to enroll for additional graduate work at the University of Washington during the months from January to June 1953, after which I will return to the faculty of the music department at Eastern Washington College of Education, Cheney. During the summer months each year I expect to return to active duty with the Air Force."

3. Percussion Techniques. The percussion section is the least understood and the most neglected section of any average band. Fully realizing that this situation exists, special attention is given to it. Bandleaders share in a combination of class and private instruction in the twenty-six standard rudiments and the ten additional orchestral rudiments for snare drum. A study of tympani playing and the correct methods for playing miscellaneous traps are also included. Each bandleader must be able to pass a comprehensive playing examination on all percussion instruments, and at the conclusion of the course he is given a set of Air Force-produced recordings and mimeographed course materials. Not only as an audio-visual aid for field bandleaders but also for use in the training of field band drummers, all the rudiments and percussion exercises contained in the course have been meticulously recorded with an analysis of each rudiment and how to perfect it. Now fully armed with personal training and teaching aids, the bandleader can confidently guide his percussion section to equality with other sections of his band.

4. Advanced Ear Training and Sight Singing. This course emphasizes the development of tonal acuity and tonal memory through melodic, harmonic and rhythmic dictation and sight singing. It is deemed essential that every bandleader must have a discriminating ear and that he must have the ability to accurately sing parts from the score while engaged in rehearsal. Much precious time can be lost in rehearsal in trying to explain how a certain part must be played when the quickest approach to the problem is for the director to sing it.

5. Vocal and Choral Techniques. Every Air Force field band is busily engaged in the development of male glee clubs. Many young men entering the Air Force music program today have been previously trained as vocalists and choral directors, and are of invaluable assistance to the bandleader. However, to build a choral program on the premise that a trained enlistee might appear to provide leadership is plainly an absurd supposition. Therefore, every bandleader attending the refresher course receives individual voice lessons and in so doing develops an understanding of how to accurately classify voices, how to develop pleasing vocal tone, how to extend voice range, and how to develop an equalization of the voice registers. By participation in small choral ensembles and glee clubs the bandleader learns at first hand how to handle such principal aspects of choral conducting as balance and blend, purity of vowels, and the grouping of the consonants so that clarity of enunciation and diction will result. Last but not least in importance, he becomes familiar with a wealth of worth-while choral literature.

To round out this five-point program, miscellaneous lectures are included involving related subjects such as instrument repair, arranging, copyright laws, etc. *"The Air Force bandleader is no longer a forgotten man."*

This ambitious and far-reaching development of the Air Force music program has not happened just through the natural evolutionary progress of time. Behind the scenes lies the work of a highly competent organizer and administrator, a man of vision and understanding, with an extensive background as a music educator and professional musician, Colonel George Sallade Howard,* Chief of Bands and Music, and conductor of the official United States Air Force Band and Symphony Orchestra.

With today's Air Force bandleader fully indoctrinated and trained in the new philosophies of the Air Force music program, and with a full realization of the mission to be accomplished by today's Air Force bandsmen, it is easy for the reader to understand why this man is considered one of the busiest and most fully utilized air-men in the entire Air Force.

*Pictured at the right below. (All pictures are Official Air Force Photos.)



What Does Music Instruction in the Schools Do for People?

SOME TWO DECADES AGO Louisiana was starting from scratch in the development of a state-wide program of music education in the schools. This article, prepared for the current yearbook of the American Association of School Administrators, does not attempt to tell the story of effort and development which led from an almost zero beginning to the present gratifying situation. Rather, it is the purpose of the brief presentation prepared by State Supervisor of Music Lloyd V. Funchess to give a picture of what, in the eyes of contemporary leaders, has resulted from the school music program through the impacts made on the lives of Louisiana people. . . . Another article pertaining to the school music program in a city school system (Baltimore, Maryland) also appears in the AASA Yearbook.

MUSIC can influence the way people think, it can influence the way people feel, and it can influence the way people act. . . . Music can do something for people; music can do something to people; music can do something with people. This is evidently what was in the mind of the late Senator Huey P. Long when, early in the 1930's, he walked into the office of the State Superintendent of Education and inquired as to the reason why music was not included in the instructional program of the Louisiana schools. When the answer was to the effect that the financial structure of the schools would not allow for it, the Senator replied in his usual quick and direct manner, "You get the music and I'll get the money."

And so it was that the present state-wide music education program was begun in the schools of Louisiana.* From this early beginning when only two parishes (counties) could boast of any kind of a parish-wide music instruction program, and when considerably less than fifty teachers in the entire state were employed to teach music (most of these were in the cities), the program has continued to expand, extend, and improve so as to serve not only the schools of the state but the entire citizenry as well. More than 500 teachers are now employed as full-time music teachers. This number would be considerably more were it not for the teacher shortage which has continued to prevail from the very outset. Each of the three city school systems and practically every one of the parishes now has some kind of an organized program of

music instruction being regularly offered in the schools. Every administrator knows that growth such as that mentioned above does not necessarily carry with it corresponding accomplishments. In the case of Louisiana, however, the record of accomplishments is outstanding in the nation-wide program of music education expansion. Through music, school-community life in Louisiana has been conspicuously changed and increasingly enriched. Some evidences to this effect are presented in the statements which follow.

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L. J. BABIN, Superintendent
Ascension Parish Schools

. . . "In my opinion, the music education program in Ascension Parish has proved to be that unifying force which has served not only the interests of the schools but those of the communities as well. Children are learning to sing and play and listen to music more intelligently; music is assuming a more important role in the homes; music in the churches is showing marked improvement; citizens in the various communities are being drawn together more frequently through the medium of community sings; civic clubs have begun to include music in their weekly luncheon meetings. It is for these and other similar reasons that I say of all the contributing factors in a good, sound, and effective public relations program, music comes first."

E. L. ALBERSON, Principal
Fair Park High School

. . . "More than 60 per cent of the 1560 students in Fair Park High School participate in some form of organized music instruction. Three full-time music teachers direct three bands, two orchestras, three choirs, and nine boys' and girls' glee clubs. We are proud of the progress made up to now, because we believe that, through music, the basic qualities of character, self-discipline, carefulness, poise, and dignity are immediately achieved. At the same time, the love of cultural and spiritual

* See "Historical briefs" footnote on page 54.

things is stimulated. These things equip the student for better participation in civic and church activities and help him become an integral part of his community. We believe that our music program has prospered for the reason that we have always encouraged students to take music for the personal enjoyment which comes from singing or playing some instrument."

HOWARD WRIGHT, Executive Secretary
Louisiana Education Association

"Each general session and most of the department and section meetings of the annual convention of the Louisiana Education Association have music included as a regular part of their programs. This is true for the reason that we believe our convention is much improved because of the contribution which music makes. The recent convention appraisal committee commended the All-State Band and the All-State Chorus not only for their fine performances, but for the worth-while motives and purposes which create these two groups."

L. V. E. IRVINE
Louisiana Polytechnic Institute

"A total of seven to eleven attractions, such as the Houston, Dallas, and Philadelphia Symphony Orchestras; the Robert Shaw Choral and Westminster Choir; the Wagner Opera Company, Isaac Stern and Albert Spalding; John Charles Thomas, Gladys Swarthout and Jan Peerce; The Hour of Charm All-Girl Orchestra; the Trapp Family Singers; the Original Don Cossacks, and many other internationally famous organizations and artists could not possibly be offered by the Louisiana Tech Concert Association if it were not for the tremendous progress made in the schools in the past decade and a half, particularly that made in music education."

F. G. BULBER
John McNeese State College

"In the 12 years in which the *Messiah* has been presented as a college-community project of McNeese State at Lake Charles, it has developed to the point where enrollment in chorus and orchestra is now limited to 250 persons, and the auditorium of 2,150 seats is no longer able to accommodate all who come to listen. Members come as far as seventy miles to attend the weekly rehearsals. Most of the crafts and professions are represented in the personnel of the group. Each year, there is a noticeable improvement in the quality of our performance. We attribute this in large part to the advancements being made in the school music program."

W. HINES SIMS, Associate Secretary
Department of Church Music
Baptist Sunday School Board, Southern Baptist Convention

"The phenomenal progress of music education in Louisiana schools is now apparent in church life. This is evident in the interest manifested in music by entire church member-



Louisiana Music Educators Association's Committee for the American Junior Red Cross International School Music Project met in Baton Rouge, Louisiana, with Laura Hammann, American Red Cross, Washington, D. C. Plans involving this year's special project in Louisiana were discussed. A tape recording representing the kind of materials sought has just been played. Left to Right: Laura Hammann, Washington, D. C.; Lloyd V. Funchess, Robert Hughes, and Betty Jane Nohe, Baton Rouge, La.

ships; by the marked improvement in both the quality of and the number participating in congregational singing; by the establishment of graded choir systems in scores of churches; by the increasing number of young people entering the ministry of music; by hundreds of school graduates taking responsibility as church pianists, organists, and as instrumentalists in church orchestras; by many churches inaugurating church music education programs that integrate and continue the school music training before and after graduation; and by a realization on the part of the clergy that music is a dynamic force in worship, education, and evangelism. Our churches are genuinely appreciative of the progressive music program in Louisiana schools and will continue through the years to reap rich dividends on the investment made in young life by the state."

And so it is evident by these examples that music education in Louisiana schools has begun to affect the lives of the people of that state. The next question is, what was

CONTINUED ON PAGE THIRTY-SIX



Annual convention luncheon of the Louisiana Music Educators Association held in New Orleans, Monday, November 24, 1952. Inset: Close-up of head table and guest speaker, MENC president Ralph E. Rush. Seated at the left in the picture J. R. Sherman, LMEA president and master of ceremonies, Rene Louapre, a former president of the LMEA. At right: John C. Kendel, vice-president, American Music Conference. Also at the head table but not shown in the picture: James Smythe, American Junior Red Cross, Atlanta, Ga.; Thomas A. Devine, American Junior Red Cross, Washington, D. C.; Shelby M. Jackson, Louisiana state superintendent of education; Van D. Odom, president, Louisiana Educators Association; Vanett Lawler, associate executive secretary of MENC, Washington, D. C.



College Band Directors National Association Seventh National Conference

The Challenge to the College Band Director

L. BRUCE JONES

With this opening address Mr. Jones, as president, keynoted the seventh national conference of the College Band Directors National Association, held at the Sherman Hotel, Chicago, December 19-20, 1952. CBDNA, an associate organization of the MENC, had its beginning as the MENC Committee on Colleges and University Bands. First meetings held in connection with MENC conventions; later the plan for holding two-day meetings annually in December was inaugurated. The national conferences are now held biennially, with regional meetings in the alternate years. After some consideration, the 1952 conference decided to continue this biennial plan, and will convene its next national meeting in Chicago December 17-18, 1954.

COLLEGE BAND DIRECTORS in recent years have spent many profitable hours in discussing the literature of the band, which is one of our acknowledged deficiencies. Our organization has taken steps to improve the literature itself, particularly the standard of literature being performed by our bands, and recently we have done what we could to encourage more composition of worth-while material for the band.

Fine literature in itself is not adequate. Great music will stay on the shelves without discerning conductors to appreciate its worth. Even after it is rehearsed and is later programmed, it still will not suffice in itself, but must be brought to life by the artistry of conductor and players.

And so in this conference we turn our attention to the problems of musicianship, in composing and interpreting the band's music.

While being fully aware of, and continuing to enhance, the band's position in the fields of entertainment and public service, we also wish to continue to perfect our medium to the end that it shall assume the highest possible degree of musical dignity and artistic integrity.

To achieve this goal the composer, the performer, and the conductor must each bring to bear upon every problem the highest possible standards of musicianship. We, individually and as a group, are keenly aware of our efforts to refine the band and to develop it beyond its present known capacities as a vehicle of musical expression. Composers must be made aware of our enlarged

vision and new concepts, and must be encouraged to work hand in hand with us to provide great music for our organizations. We are no longer content with "writing down" to our medium and its supposed "typical" audience, with the composer reserving his best efforts for other media.

In the traditional wind section of the orchestra, the players being few in number and thus exposed naturally feel that they must give their very best effort at all times. On the contrary, in the band the players tend to feel the security of the anonymity of numbers, plus an inability to satisfy their own individual musical egos to the same degree as in the orchestra. Hence a relaxing of performance standards ranging all the way from subtle, subconscious "letting down" to the outspoken "Well, it's only a band job."

The conductor stands at the crux of the situation. In the last analysis it will have to be he who demands and performs only the finest compositions. It will also be his meticulous attention to detail and his driving insistence upon perfection which will bring about topnotch performance.

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Our greatest challenge, perhaps, lies in the fact that as conductors of bands we will, by the very nature of the band's position in the world of music, have to conduct the widest possible range of music for and upon the widest possible range of occasions. However, I do not see this as a reason for compromising our standards of performance, nor even our standards of repertoire. In the first place, it seems to be obvious that if we are to gain the highest degree of musical integrity, we must give our best performance to any literature we choose to play. In the second place, we must seek out the best literature suitable for each occasion. This will require diligent effort and no doubt will result in stimulating the composition of many new, worth-while compositions in many classifications.

We cannot deny the complexities confronting the conductor of an organization whose musical assignments range all the way from duty appearances as a utility

Note: CBDNA president Jones (University of Louisiana) is succeeded by Clarence Sawhill, University of California at Los Angeles, the former vice-president. Also elected at the Chicago meeting: vice-president—Hugh McMillen, University of Colorado, Boulder; secretary-treasurer, Charles Minelli, Ohio University, Athens. Retiring secretary is Joseph Gremelspacher, Indiana State Teachers College, Terre Haute.

group—serving as an educational laboratory, entertaining the lay public—to playing recitals and concerts of art music for the sake of the art and those initiated therein.

In the educational field the band has assumed a position of increasing importance and generally one of increasing dignity. The band's strength of position, however, is the result in most instances of practical rather than musical considerations—that is to say, because of its usefulness to the school and community life. This usefulness has readily brought about financial support resulting in splendid facilities and attractive salaries. Taking part in school and community affairs, the band receives widespread publicity which in turn creates interest and also attracts outstanding personnel to the organization. These are facts which are not stated critically, but rather are facts which should be kept in mind to the end that we do not have a double standard of performance by letting down in any way whatsoever in the quality of work done for informal school and community affairs.

But this selfsame strength has come to be one of the principal stumbling blocks in the way of the band's ascendance to a position of musical dignity and artistic excellence. The facilities so readily forthcoming, in both physical equipment and personnel, have had to be used to such an extent in meeting the demands of performance schedules set up by the school and community that neither the director nor the students have sufficient time to study seriously the art of music. This may be true to a marked degree even in a situation which is controlled and in which the band's calendar is set up with all reasonable precaution against exploitation.

The college band, standing at the pinnacle of the educational program, still finds itself unable to devote all its time to the study and performance of serious music. It must, in most instances, continue to fulfill its place as a utility musical unit and as an educational laboratory; and I am sure most of us feel that we must play a reasonable number of concerts or a reasonable portion of each concert for the untrained listener. Thus our strength which has been described as being at the same time our weakness (when viewed in the light of pure musical attainment) follows us right to the top of our educational program.

What steps can we take to cope with this complex problem?

Our new frontier in music education must be that of reestablishing and realigning our class work and our presen-

tation of material so that the prime factor becomes music education rather than meeting a performance schedule.

In the past thirty-five years we have seen the secondary school band progress from an activity outside of school hours to an integral part of the school day. Establishing the band as a part of the curriculum is indeed significant progress and prerequisite to that which is yet to be done. Now, school boards, superintendents, and band directors themselves will, to varying degrees, have to be educated to the concept that instrumental music education is primarily concerned not with preparing groups to perform for various school and community functions, but with imparting musical knowledge and skills to the individual student. With such an objective, classroom work would continue for a much longer period, followed by initial ensemble experience in chamber groups. Membership in the band would be the goal attained by select and mature performers after several years of careful preparation and study. Public performance emphasis would be placed upon areas in line with musical and educational objectives.

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The school band has made great progress, but let us not be satisfied with our present achievements. Just as we have corrected the superficialities of the band's position of a quarter century ago, so must we face squarely the superficialities of the program as we find it today. Having recognized these weaknesses ourselves, we must succeed in making them apparent to all concerned, at the same time offering a suitable plan for procedure. College band directors through their contacts with students, whether they be band directors in training or simply interested performers, must clearly define these new frontiers. Placing first emphasis upon music education will result in better teaching, better literature, better performers. Performers far more mature than heretofore both in musical background and technical proficiency will, when brought together for ensemble performance, demand far better literature, will perform the utility tasks with ease and therefore with minimum rehearsal time, and will perforce, require a leadership musically capable and inspired.

It is only through such consistent and sustained effort that we can hope to continually raise our standards and in the end place the band in an unquestioned position as a distinctive medium of musical expression.



The Oberlin Symphony Band of the Oberlin Conservatory of Music, Arthur L. Williams, conductor, performed a program of original unpublished band compositions for the CEDNA convention at Chicago, December 18, 1952. Composers represented were Stout, Gould, Cushing, Brant, Reed, Persichetti, Kidder, and Carter. Mr. Gould conducted his own new "Symphony for Bands." The Oberlin Symphony Band is one of the five on the campus; the others are the Freshman, Men's, Women's, and Commencement Bands, the latter being made up of members of the other three as well as alumni and former members. . . . Other musical programs at the convention were contributed by the Oberlin Woodwind Ensemble, George E. Wain, director, and the Chicago Symphony Brass Ensemble.

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The Negro's Contribution to Music Education

R. HAYES STRIDER

THE Negro has made a distinct contribution to the many phases of the field of music in America. Foremost among these is the fact that both the spiritual and popular idioms associated with the Negro have served as material for the contemporary composer of serious music. In addition, many Afro-American artists have risen to national and world fame on the concert stage, and representatives of the race are to be found in the field as composers and conductors. Examination of the backgrounds of a few Negro artists reveals that many were born under oppressed conditions, received their basic education in the dual system, and can give little credit to this pattern of education for any degree of their attained success in music. (All of the foregoing is presented as established fact in any treatise dealing with the subject of American music.)

The dual system of education has been inadequate in most instances, and music education has been one of the neglected phases of the separate system. Time was when many misinformed administrators harbored the belief that Negroes are musical by nature, and that there was no need to give academic attention to either specialized or general music. This was particularly true in rural areas, but fortunately accrediting agencies have spread their wings of evaluation far and wide, and most schools are now enjoying the benefits of music as a part of the curriculum and have better prepared teachers in both general and specialized music.

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The rise in the preparation level has been given impetus by the availability of G. I. benefits, and by scholarship aid committees which are in operation in more than a dozen states. The large educational centers are crowded throughout the summer months with teachers striving to acquire enough credit hours to obtain a higher state teaching certificate, the baccalaureate degree, or the graduate degree. Whatever the goal, statistics show that courses in music appreciation and public school music have been crowded with teachers of all types and from all levels of school work. The Scholarship Committee of the State of Maryland has given financial aid to 2,477 Negroes since 1937, and 648—approximately 25 per cent of the total number—matriculated in the field of education, of whom eight were enrolled in music education. It is safe to say that the majority of the 25 per cent were exposed to at least one course in music.

With better informed teachers, urban centers are now developing first-rate programs in both the general and special phases of music education. This development, coupled with growing interest on the part of county superintendents, serves to supply the Negro college with: first, students who have a fairly broad view of the field of music and its place in everyday life; second, a representative number with choral experience; and, third, an ever-increasing number of instrumentalists. In light of this trend, the directors of musical activities in the 107 Negro

colleges are beginning to give a sigh of relief as the separately trained secondary school graduate is now entering college with more and more experiences in music to his credit.

It is because this type of student is entering college that we say—music education in Negro schools becomes of age. It is possible now to see a continuous program in music education from the elementary school on through the secondary grades and into college. The music phase has been developed from a slipshod ("let the surplus from the study hall go to the music room and sing"), time-killing filler into a functional and culturally valuable part of the curriculum.

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Public appearances of Negro musical groups from various secondary schools and institutions of higher learning in the seventeen states and the District of Columbia where the dual system is law are not unusual. As a matter of fact, the history of dual school performing groups is as old as the establishment of such schools, which occurred shortly after the close of the Civil War. The famed Fisk University Jubilee Singers of Nashville, Tennessee, toured America and Europe from 1871 to 1878 scoring tremendous successes as the first Negro group to appear on the stage in a serious role. Other specific examples of school performing groups are the ABC network presentation of several college choirs as a definite part of the cultural contribution of the radio industry to the American community; the simultaneous appearance of the Fisk University A Cappella Choir at Carnegie Hall, and the Tuskegee Choir at the opening of Radio City Music Hall in the early 1930's; the use of the Talladega (Alabama) College Choir at the 1946 conference of the Congregational Church at Grinnell, Iowa; and the presentation of the Douglas High School Chorus of Baltimore, Maryland, at the 1951 meeting of the Music Educators National Conference (Eastern Division) in Atlantic City, N. J.

Instances such as these are scattered over the period of many years, and we conclude that preparation was geared to the date of appearance as an extracurricular goal and not as a functional product resulting from a curricular or co-curricular program of music education.

With the advent of well-organized programs in music education and the importance of artistic perfection as an ultimate goal, it was not unusual that we were afforded the opportunity of hearing two Negro groups make three major appearances all within the span of four days. On Sunday, March 23, Warner Lawson's Howard University Choir of Washington, D. C., shared the main concert of the Music Educators National Conference (1952 biennial convention) in Philadelphia's Academy of Music with the Oberlin Conservatory Symphony Orchestra and a trio of flutists from the University of Wichita (Kansas). The Howard choir, an excellent example of possible attainments with a collegiate group, performed in profes-

sional style as the atonal compositions of Dello-Joio and Bergsma were presented with the same degree of suppleness and understanding as was the group of Negro spirituals. Here was seen the breaking down of the old fallacy that Negro groups can sing only the music of their racial heritage. Charles Scott, tenor soloist, received the greatest ovation of the entire program as his bell-clear voice resounded throughout the Academy with the plaintive melody of "Yonder! Yonder!" by Gaines.

Two days later, on Tuesday, March 25, the 100-voice mixed chorus of Huntington High School, Newport News, Va., received national recognition when it appeared as one of four high school demonstration groups at the MENC convention. This chorus, directed by Mozart T. Frazer, participated in a choral clinic conducted by Harry Wilson, professor of music and music education, Teachers College, Columbia University, New York City. Music educators from over the nation marveled at the keen response of these youngsters as demonstrations were made of choral tones and diction, as well as presentations of the various styles of choral singing. Mozart Frazer's graduate training, reflected in this group, is an excellent example of the type of training that Negro youth receives in urban centers where competent teachers are retained.

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Leaving the Philadelphia conference, we arrived in the nation's capital on March 26 in time to hear the Howard University Choir as guest soloist with the National Symphony Orchestra under the capable direction of Howard Mitchell in Washington, D. C.'s Constitution Hall.

"Choros No. 10" by Villa-Lobos allowed Director Lawson the opportunity to exhibit his ability as a master builder of choral groups. The ejaculative phrases depicting the street cries of Brazilian natives, and the lyrical lines of the lead-wails of native group spokesmen running in fugal style from the soprano line down through the resonant bass section, were presented in a style characteristic of the aims of the composer. The second number

was the seldom-heard "Song of Destiny" (Schicksalslied) by Brahms, and here again the choir demonstrated its ability to cope with the varied concepts of the several composers. Skillful contrasts were made between unison as against harmonic balance, and the lyrical as against syncope and declamatory lines.

Our mind reflected back to 1943 as the choir and orchestra proceeded into William Schuman's setting of three poems by Walt Whitman. This descriptive cantata, "A Free Song," by one of America's highest ranking contemporary composers, was first performed by the Boston Symphony Orchestra, the combined Harvard Glee Club and the Radcliffe Choral Society, Serge Koussevitsky conducting. It was upon this fact our reflections began that music education in the Negro school has become of age. Here are eighty Negro youngsters receiving training sufficient to warrant artistic participation with a major symphonic group comparable to that of the initial performance of the descriptive and highly emotional opus of Schuman in 1943.

Dirksen's "Excerpt from Faith of Our Fathers," a lilting treatment of early American, early English, and original tunes, served as a fitting medium with which to end the group of masterpieces from the pens of contemporary composers. Here, as in the case of the Villa-Lobos, Brahms, and Schuman, the choristers had been well-trained in the proper use of the most colorful of instruments—the human voice. In addition, it was ever-evident that each member of the group was aware he was a contributing part in a unified whole, where perfect diction and constant blend were vital elements.

Such performances indicate that music education in Negro schools has made significant strides.

Mr. Strider is director of the Morgan State College Bands, Baltimore, Md. Prior to accepting this position he was director of music at Savannah (Ga.) State College, Alcorn (Miss.) A. & M. College, Alabama A. & M. College, bandmaster at Lincoln-Grant School, Covington, Ky., and supervisor of music in the Negro schools of Lexington, Ky. During World War II he was chief warrant officer and band commander of the headquarters band at Fort Bragg, N.C.



NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC, TWENTY-EIGHTH ANNUAL MEETING

Held at the Palmer House, Chicago, November 28-30, 1952, with preliminary meetings of committees and other groups on the 27th. On that day some one hundred-fifty persons attended sessions jointly sponsored by the NASM and the MENC Commission on Accreditation and Certification. Harrison Keller is the new president; Price Doyle, retiring president, continues as member of the NASM Committee on Curricula and as music education liaison. The complete list of NASM officers elected at the Chicago meeting was printed in the January 1953 Journal, page 12. (See picture on page 2.)

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Are They All Prodigies?

SISTER LUCILLE CORINNE FRANCHERE, O.S.B.

NOT LONG ago there appeared in Paris, France, a musical prodigy. A six year old Italian "baby," Gionella de Marco, was scheduled to conduct one of the leading symphony orchestras of the capital. On the program were listed overtures of Beethoven, Mozart, Schubert and other famous composers. A great deal of publicity was given to the fact that a mere child was to lead the orchestra, and among other statements made it was learned that this *bambina* did not know the most elementary principles of music. To her solfeggio was an enigma; she could not read one note of music; her artistic culture was nil; and yet, leading musical critics who had witnessed the child's conducting, verified that this little prodigy could direct admirably a symphony orchestra in the most celebrated compositions.

The long anticipated evening of the Paris premiere arrived when the child was to conduct the well-known Lamoureux orchestra. A crowded hall was on hand to welcome in true Parisian fashion this *enfant prodige*. The orchestra was in place, the house lights lowered. Then suddenly appeared from behind the scenes a "doll" who blithely wended her way through a maze of instruments onto the podium. Amidst an enthusiastic applause from the audience she turned toward her adoring public to acknowledge its enthusiasm with a gracious little curtsy that might have put to shame the famous "dolly" in the "Tales of Hoffman." Veering suddenly in an almost mechanical gesture to face her orchestra, she waited until all the instruments were ready and alert. She then picked up her little baton and struck the traditional "tic toc toc" on the music stand which had been adjusted to her miniature stature. This was the signal for silence and readiness from the orchestra, and the attention of the audience, many of whom hummed in spirit the familiar strains of the "Overture to the Marriage of Figaro" by Mozart. The violins were in place, the little baton raised. But alas, it descended on the wrong beat. False start! *Pauvre Bêbé!* Happily, the orchestra which knew by heart the famous melody, went merrily on its way, discreetly refraining from glancing in the direction of its youthful conductor, who probably had not even noticed her mistake. Nothing daunted, she continued to wave her toy baton in what she considered true professional style.

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A veritable epidemic of youthful orchestra conductors has recently "broken out" throughout Europe and the Americas, and has aroused the interest of the public in prodigies everywhere. Without seeming to be too critical of public opinion, one might well note here at least one serious aspect of this case, as well as of others resembling it. That a public should be moved by the exploits of a little child is only natural. All the world loves a baby and the crowd that assembled on that memorable "first evening" in the vast Paris auditorium

was not a meeting of psychologists, here to determine whether Taine's theory of "race heredity and environment" was at work in this era of "the child." This public came to see and adore, as well as to shed a few, or many, sentimental tears over a curly haired *chérie* especially beloved of the Parisian public. But this very public which insists on three or four phenomenons each season on the public stage, without discriminating between value and veneer, should be able, or at least willing, to separate the wheat from the chaff.

This is not meant to discredit the genuine phenomenon. History many times has borne witness to authentic cases of genius over a period of centuries. When a child of six years can execute on the piano, without a mistake and from memory, a Beethoven sonata or a concerto on the violin, one cannot suspect here the least fraud. If the child composes, the evidence is of exceptional talent. Such was the case with young Wolfgang Mozart, who from the time he was four years old, could decipher pieces composed by his father. Born in 1756, he was composing minuets, products of his own imagination, as early as 1762. Still more precocious was Saint-Saëns who at the very tender age of thirty months knew perfectly all music notations, and in one week's time learned the celebrated piano method of Le-Carpentier. At four years of age he refused to play pieces of which the bass *ne chantait pas* (did not sing).

These are extraordinary cases of prodigies beyond the normal scope of human experiences. There are others which one might wish to compare with the preceding, but which call for serious discussion. These are the baby conductors of orchestras, who, it is too often affirmed—in spite of their little bare legs, fresh young cheeks, and curls—are the equals of the illustrious Toscanini or Furtwängler. Indeed!

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The truth about great conductors is that the precise influence of a chief on his orchestra remains obscure to the public; one does not know exactly whether an inspired gesture on the part of the conductor is meant for the audience or for the instrumentalists. It would be instructive at this time to attend a rehearsal conducted by the great Toscanini himself. Here one sees whether the technician is on a par with the virtuoso. He leads his musicians through the numerous intricacies that may inspire, very often, a naïve public the following day. At times he allows his troupe to march alone. Again he invents little tricks to help each group of instruments merge into and blend with others to form a perfect ensemble. The important factor is that leader and follower form a perfect partnership. Every rehearsal brings about new problems that the maestro must solve. It is a time for quick decisions and emergencies, and a refined strategy that calls for mature judgment and many years of experience in great generalship. In brief, one discovers in a rehearsal exactly

what makes the personality of a great chief. One grants him his proper merits, while at the same time giving just dues to his partner, the orchestra. Will the *bambina's* personal magnetism which works so effectively during the evening performance stand her in good stead and be sufficient to carry this "baby" through the hard working hours that call for patience and mature judgment on the part of a great orchestra leader? Let the child herself answer this question.

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Now comes the question which one has asked many times: "What really makes the so-called *wunderkind* click?" The answer is quite simple: possibly a perfect ear for music, a certain ease of manner, childish fearlessness in the face of danger, the habit of listening often enough to the same records to know them by heart, and a few infallible "tricks" practiced on the podium. All these factors are sufficient to train in a few months a talented child. Added to this an exaggerated interest of a fond parent who, conscious of talent in his girl or boy, endeavors to push the little one whom he regards as another Mozart into too deep channels, which might well engulf a child during adolescence. All these things combined are sufficient to bring about the illusion of greatness in a mere baby.

Keen observation would permit one to distinguish between those prodigies who are seriously and precociously endowed, and those so-called phenomena of the music hall or night club. In the former category one may place without fear Roberto Benzi, also Italian, and a contemporary of little Gionella. Roberto, at twelve years of age, has been carefully trained since early childhood to be a conductor of symphony orchestras. He is a full-fledged conductor and a musician in every sense of the word. This young boy has clear vision, possesses great poise, is sensible as well as sensitive, and well-balanced in every way that a normal, healthy boy should be. We may assume that this youngster, if he continues to be properly guided in his music studies, will safely bridge the dangers of adolescence and stand the test of time as Toscanini and others, who were also

child prodigies, have done. Roberto is intelligent enough to know that while he possibly ranks beyond the average as a conductor, he, to use his own words, hopes to one day be as great a conductor as Toscanini.

While those people who are interested in music and musicians realize that at times a crop of young frauds may, in all probability, creep in "where angels fear to tread," the general belief is that there is greater care than formerly in choosing promising material in musical talent, for the present, as well as for the future.

Credit for the rapid progress shown in the phenomenal development of children in music today can very well be given to the music teachers of our schools, public and private. There has never been a time when music teachers have been so well prepared to teach youngsters as they are these days. About forty-five years ago, the only music one heard in the schools was the singing teacher coming into the classroom on a certain "singing day" with her little pitchpipe. She would give us the middle "Do," and we would go on from there to our "Daffodil, daffodil, say do you hear? . . ."—then to singing of the daily hymns for fifteen minutes.

It would be impossible to imagine in the gay nineties anything like the youth orchestras in our schools of today. An Interlochen would have been considered the miracle of the age. Let us give credit to the modern teacher of music for his and her tireless efforts and patience in guiding properly our children in all lines of music, especially in group playing and singing.

Wise parents of gifted children are usually very careful about exploiting unnecessarily the talents of their children. They do not exaggerate what might prove to be talent without actually being great genius. The definition of prodigy is, "a great wonder beyond the ordinary realms of nature." Let us give to words their proper significance, and to people their destined place in God's plans.

Sister Lucille Corinne Franchere is chairman of the department of modern languages at the College of St. Scholastica, Duluth, Minnesota. Prior to 1936 when Sister Lucille Corinne joined the order of Benedictines, she spent some years in France and Germany, combining a study of languages with that of music.

CAPTIONS FOR THE "CAVALCADE OF JAZZ"

PICTURES ON THE OPPOSITE PAGE

The pictures as presented are not in their actual performance sequence, which is indicated at the end of this list of captions:

- | | | |
|--|--|---|
| 1. Backstage; getting ready. | 8. Witch Doctors. A dramatic interpretation in rhythm and song of Lindsay's "Congo." | 15. Collegiate. |
| 2. Cake Walk. | 9. Charleston. | 16. Choral group. A dramatic interpretation in song verse of Lindsay's "Congo." |
| 3. Turkey Trot. | 10. Marilyn Miller Ballet. | 17. Cake Walk. |
| 4. Castle Walk (Irene and Vernon Castle). | 11. Backstage crew. | 18. Hesitation Waltz. |
| 5. Charleston. | 12. The teachers. Top to bottom: Catherine Liguori, Teresa Di-Benedetto, Ethel Kutz. | |
| 6. African Voodoo Dance. An introduction, in native rhythm, to Vachel Lindsay's "Congo." | 13. Backstage; getting ready. | |
| 7. Black Bottom. | 14. Barney Google and Sparkplug. | |

(Sequence of illustrations according to episodes in the program: 1, 6, 16, 8, 17, 2, 3, 4, 18, 15, 11, 12, 9, 5, 14, 13, 10, 7.)

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cavalcade of jazz

THE FIFTH- AND SIXTH-GRADE CHILDREN shown in the pictures surrounding this page probably never will understand the reaction, be it aversion or otherwise, some of their elders will experience upon seeing the word "jazz" in large letters in the heading above.

These children of Hartford, Connecticut—born years after the time when the word "jazz" was first made primly respectable by Webster's dictionary as the name for a style of music—recently presented their versions of the dances of that period, rounding out the story with background material about the origins of the various dances and the music regarded as characteristic of the "jazz era." The cavalcade was intended to supply "an impressionistic study of America's contribution to jazz music and ballroom dancing from 1900 to 1930."

For the pictures and the story the JOURNAL is indebted to *The Hartford Times*, which devoted a page in its June 21, 1952 issue to this creative activity presented by pupils of the James H. Naylor School and staged by three teachers: the Misses Catherine Liguori, Teresa Di Benedetto, and Ethel Kutz. The project was greatly aided by the coöperation and assistance of the school's principal, Claire G. Brown, who says she and the teachers knew that some people object to the word "jazz," but much search revealed no other word identifying the period and phase of American dance and music of the dance it was planned to depict. Furthermore, the children understood it even better than some of the oldsters. "And so," said Miss Brown, "we just went ahead and called the production a 'Cavalcade of Jazz'—which was what it was."

The pictures, made by photographer Hank Murphy of *The Hartford Times*, in themselves tell something of the story. They also illustrate what was involved in the production, which was handled in its entirety by the three teachers—research; dance, song, rhythm and dramatic instruction; direction; costume and backdrop designs; scenery; lighting; and even playing instruments, as you will see in picture No. 12. Miss Di Benedetto, playing ukulele, and Miss Kutz, the drummer, are fifth-grade teachers, but the latter had some sixth-graders in her room last year. Miss Liguori (top—with the horse) is an art teacher in the Hartford schools who goes to Naylor twice a week.

All the pupils in the two rooms (Nos. 12 and 16) at Naylor School were utilized in the production—on stage or behind the scenes. (See opposite page for picture captions.)



Photos by the Hartford Times



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The Role of the Music Specialist in Today's School

ADA B. SMITH

TODAY as never before the music specialist needs to be sensitive to the ever-changing educational trends. Even his title is very uncertain. Is he a specialist, supervisor, or consultant? Does he actually do the work or is he a resource person? Educational programs in America began with the self-contained classroom. Gradually specialists in various fields entered. Later the platoon plan and departmentalized programs appeared. However, before this program had been established in every classroom the movement started back to the self-contained classroom. Now the emphasis is being placed on such a learning situation. In many places unit districts are being organized. In addition, the rapidly increasing enrollments are adding extra classrooms to an already overcrowded situation.

The problem of fitting into such a program faces the music educator. How can a music specialist help most to provide for the development of desirable patterns of musical behavior in children?

For purposes of clarification, assume the specialist to be a so-called supervisor in an ordinary town. He is the one who is responsible for the music program both in the elementary grades and the high school. He may or may not be the specialist who actually teaches in select-groups in the high school. However, whatever else he does, he is the person who seeks to guide and aid the classroom teacher.

It is to be assumed that the specialist has had proper training in his field. If he is a serious, conscientious person he will be sure that he has prepared himself for the position. Through reading, study, and planning he should be prepared to become a musical leader in his community. He may find his training needs to include more knowledge of education in general. He may need to learn more of various subject matter fields in order to suggest ways of correlating music. At the same time he may be gaining a better appreciation of the other person's work. He may need to include a

THIS ARTICLE was welcomed by the Editorial Board because, in the words of one reviewer, "it deals with a topic of importance in a concise and simple manner." Another Board member, who also adjudged the paper as "timely, well written and not too long," added the comment, "I have been in the process of writing such an article myself, but Miss Smith has beaten me to it, and done it better than I would have . . . Her ideas are good, and she knows how to express them."

In view of these comments, the fact that the article is a first venture in writing for publication should encourage other teachers to join the growing family of voluntary contributors to the JOURNAL columns.

This is in part what Miss Smith had to say in response to an inquiry from a member of the JOURNAL Board: "This summer in a music education workshop the question of the music specialist's role was discussed at length at various times. I felt that the question was uppermost in the minds of many, and although I had never attempted to write for publication, I decided to try my hand in the hope that what I have to say would be helpful to others. I shall be happy if the article is accepted . . ."

Miss Smith's experience has included work as a teacher in a self-contained classroom, special teacher of music, twelve years as supervisor of music in the Urbana (Illinois) Elementary Schools, and critic teacher for student teachers from the Music Education Department of the University of Illinois.

study of general educational trends. In brief, his horizons and knowledge may inadvertently be broadened.

Without doubt, his first responsibility is to orient the classroom teacher to the specialist's role of democratic leadership. If the teachers are new the specialist should be introduced and his functions presented. The specialist should do his utmost to establish rapport with the classroom teachers. He should be sincerely friendly. He should maintain an attitude of courteous regard for all. As soon as possible he should provide for personal interviews, exchanging ideas—not necessarily musical. He should accept the teacher without evaluating him and prove himself willing to offer help whenever and however needed.

The specialist should strive to improve human relations between all co-workers whether they be teachers, administrators, custodians, or others. The staff will appreciate being informed even if their share in the procedure is of minor importance. Those who are to be affected by a decision should have a part in making that decision. It is most important for the specialist to have faith in the other person's judgment. He should always be patient, consistent, ethical and sympathetic. All achievements—not just those pertaining to music—should be recognized in the classroom.

After establishing proper relations with the co-workers, and especially the classroom teacher, the specialist should be ready to proceed with his music program.

He should encourage the classroom teacher to assume the responsibility for the children's learning in music. In the classroom or out the specialist should remain the helper. He should not always wait until he is asked to help, however. There are many ways in which he may attempt motivation. He may:

(1) Provide dynamic speakers at group meetings for the purpose of stimulating thought and the desire to do a better job.

(2) Provide workshops which may take various forms. These may be for the purpose of (a) lesson planning; (b) learning new songs and new material; (c) presenting opportunities for discussing mutual needs and plans—then, too, they might be used for demonstration lessons; (d) working together in groups on units of study at certain grade levels correlating music with other subjects.

Encouraging and helping to develop creative ideas can be most gratifying. After some experience the classroom teacher will decide for himself that either in workshop or meetings the classroom teacher should be made acquainted with the work of the previous and succeeding grades. Among other things, the use of various auditory and visual materials may be explored at such times. The rapidly increasing supplies of these aids are making them of invaluable service in music classes.

(3) Occasionally it is well to teach for the teacher in his own classroom. This procedure may prove to be an inspirational impetus.

(4) The specialist may also help in the class with the teacher assuming the leader's role.

(5) Too much importance cannot be placed upon individual conferences. Here is the time and place to give exactly the type of suggestions most helpful to the classroom teacher. Even if the conference becomes one in the field of human relations, it can lead into good musical opportunities.

(6) When bulletins are necessary for the entire staff, they should be clear and concise. Too many unread bulletins are stacked on the desks of too many teachers.

Most of these remarks have been concerned with helping the classroom teacher in her general music program. Of much importance to the teacher, the school specialist, and to the school community is the specialist's desire to become an accepted and respected member of that community.

Only when the specialist conforms to the traditional social behavior of the school community and proves himself receptive and alert to community needs, does he find his work most effective. Then the title—be it supervisor, specialist, or teacher—will not matter so much. He should be able to build an increasingly effective music program in conjunction with the general education program.

In Louisiana

CONTINUED FROM PAGE TWENTY-THREE

done in order that this music instruction program should assume such an important role in the curriculum of the schools of that state?

First, from the very outset music was placed in the elementary, high school, and college curricula and considered in exactly the same manner as any other subject. Textbooks were provided through the state (free) textbook program; credit in music was allowed to the extent of four high school units; time for music instruction in the elementary school schedule was provided; supervision on a state and local level assumed an important role; physical facilities were provided on all levels; teacher education and certification problems were given immediate attention; the Louisiana Music Educators Association, a unit of the Music Educators National Conference, was organized and a unified approach to music education problems was made possible; the LMEA became the music section of the Louisiana Education Association; local, district, and state music festivals were held; inservice training for teachers was provided; a definite program of public relations was begun; organized efforts were made to integrate music into the meetings of professional groups such as the Louisiana Education Association, the Louisiana School Boards Association, the Parent-Teacher Association, and others; in short, everything was done which seemed appropriate to the cause of having music assume its proper place and make its important contribution to the all-inclusive education program in the state.

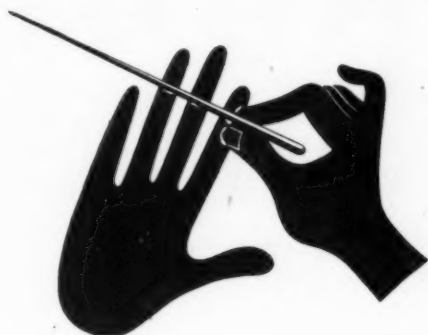
Second and most important of all, there was a firm conviction on the part of those responsible for initiating music education in Louisiana that music had much to offer any program designed to influence the thoughts, feelings, and actions of people. It is this conviction that has served to support all efforts which have resulted in one of the most dynamic and far-reaching educational ventures ever attempted in this country or anywhere else.

** Historical briefs:* First state supervisor of music in Louisiana was Samuel T. Burns. He was followed by the present incumbent, Lloyd V. Funchess. The state office also provides for an assistant supervisor of music, which post is held at present by Winston Hilton. Predecessors in this position were Paul Thornton and Walter Purdy.

Louisiana Music Educators Association, one of the first state units of the MENC, was organized and affiliated in 1934.

Music Educators National Conference Calendar

February 14-19, 1953.....	American Association of School Administrators, NEA, Atlantic City, N.J.
February 27-Mar. 3, 1953	Eastern Division Biennial Convention, Buffalo, New York, Statler Hotel.
March 6-10, 1953.....	Southwestern Division Biennial Convention, Springfield, Missouri.
March 18-21, 1953.....	Northwest Division Biennial Convention, Bellingham, Washington.
March 29-April 1, 1953....	California-Western Division Biennial Convention, Tucson, Arizona.
April 10-13, 1953.....	Southern Division Biennial Convention, Chattanooga, Tennessee, Hotel Patten.
April 17-21, 1953.....	North Central Division Biennial Convention, Milwaukee, Wis., Schroeder Hotel.
June 30-July 9, 1953.....	International Conference on Music Education, Brussels, Belgium.
June 28-July 3, 1953.....	National Education Association, ninety-first annual meeting; MENC annual summer meeting; Miami Beach, Fla.
March 25-31, 1954.....	National Biennial Convention, Chicago, Illinois, Conrad Hilton Hotel.



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Just what is it, you say, that is worth more to me than the twenty-five, or fifty, or hundred and fifty dollars I will spend? The answer is neither short nor easy. Let me preface what is to follow by saying that your money buys what money is worth. You get the bargain only when you invest also your knowledge and experience, your enthusiasm, your thinking, your conviction that you and the work you do are worth the cost of the equipment you use and the salary you get, your active desire to provide more and better musical experiences for your own students and for children everywhere—in a word, yourself.

It is too early to make definite announcements of many specific features of the programs. We do know that there will be a great deal of music; performances and demonstrations by vocal and instrumental groups representing the best that can be found at all levels, from elementary and secondary schools, from colleges and universities. There will be fine, authoritative speakers at some of the general sessions, speakers who will lift us out of our routines and supply us with new viewpoints, new avenues of approach to our problems and renewed energy to tackle them.

The exhibits, sponsored by the Music Education Exhibitors Association—always a major item in our conventions—will be easily accessible.

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An honest effort is being made to streamline the convention programs. It has been a common experience for many of us in the past to leave a convention with a feeling of disappointment because conflicts in the schedule had made us miss many things we badly wanted to see and hear. This has been particularly true for those of us who had assumed committee responsibilities.

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It is the committee organization which forms the backbone and sinew of the Conference. The present heightening of the MENC is largely due to the efforts of the committees at all levels, which has come from committees at all levels, to solve common problems. From thousands of individuals coming together, have come our Music Education Book and many other publications, as well as advances in techniques, equipment and status. Through such efforts the MENC is able to speak effectively for music education and for music teachers in the presence of the administrators and the general education of the local, state and national departments, as well as the groups which are concerned with education and its support. It represents all of us in the program to bring music education into schools which it does not now improve it in all schools, to protect and raise the standards of certification, preparation and performance of music teachers, to obtain adequate public recognition of the music education profession as an essential factor in our community life and national vitality.

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In this connection we should remember that the purpose of the Division organization is to serve the needs of the states. The program planners realize that the convention has added significance to the work of the states. It reflects, influences and extends the activities of the states and in local communities.

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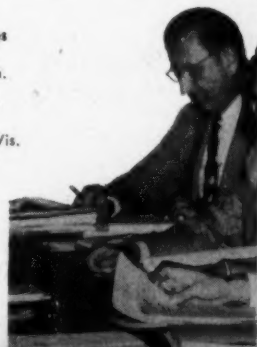
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Eastern—Arthur E. Ward, Montclair, N. J.
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CALIFORNIA-WESTERN PLANNING AND LEADERSHIP CONFERENCE, SAN BERNARDINO, CALIFORNIA

MAKING PLANS

For Nineteen F

These pictures illustrate but do not completely portray the source of energy which turns the wheels of the MENC power plant. The groups represent a portion of the leadership who, during late summer and early fall, met to discuss the purposes, objectives and projects which would be the basis of operations for the ensuing period, and which would affect not only the plans for the six 1953 Division conventions but the activities of the forty-nine state and territorial organizations.



SOUTHERN PLANNING AND LEADERSHIP CONFERENCE, CHATTANOOGA,



NORTHWEST 1953 BELLINGHAM CONVENTION COMMITTEE

The determination of the program content of the conventions is the responsibility of the presidents and boards of directors, who are guided by recommendations of the planning and leadership groups. Necessarily, there is also close collaboration with the convention city hosts. Cooperating in the local convention committees are school and college administrators, teachers, and community leaders.



EASTERN

BELOW—MENC SOUTHERN DIVISION BOARD OF DIRECTORS



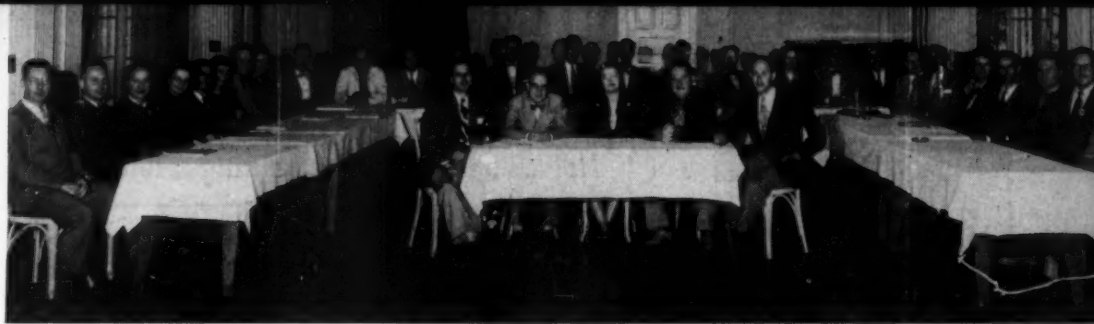
BELOW—MENC NORTH CENTRAL DIVISION



The MENC Division boards include the presidents of the state associations in their respective areas.

AKING PLANS

teen Fifty-Three



NORTHWEST PLANNING AND LEADERSHIP CONFERENCE, BELLINGHAM, WASHINGTON



TANOOGA, TENNESSEE

More than 600 State, Division and National officers, committee chairmen and members, attended the 1952 "planning and leadership conferences," three of which are pictured. This type of conference gave birth to the MENC at Keokuk in 1907.



CALIFORNIA-WESTERN 1953 TUCSON CONVENTION COMMITTEE



EASTERN 1953 BUFFALO CONVENTION COMMITTEE AND NATIONAL, DIVISION AND STATE OFFICERS

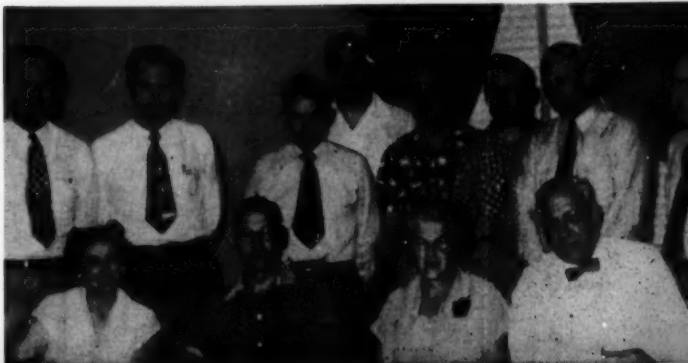
These pictures represent only half the total number of groups which held 1952 fall meetings concerned with the six 1953 Division Conventions and other activities of the MENC and the affiliated state associations.

ENTRAL DIVISION BOARD OF DIRECTORS



Turn the page for personnel lists of the MENC Division Boards and 1953 Convention Committees. pictured here.

BELOW—MENC SOUTHWESTERN DIVISION BOARD OF DIRECTORS



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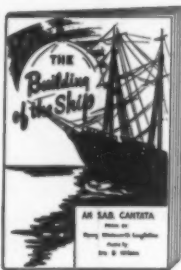
Johnny Appleseed.
(Grades 4-6)

D. Boone Killed a Bear. (Grades 4-6)

Steamboat A-Comin'.
(Any age group)
River lore.

Up on Old Smoky.
(Junior and Senior
H. S.) Mountain
songs and
lore.

CANTATAS



Childhood of Hiawatha. (SA,
SSA, SAB)
Longfellow text.

Legend of Sleepy Hollow. (SA,
SSA, SAB) Irving
story.

*Paul Bunyan and
His Lumberjacks.* (SA)
With verse-
speaking choir.

Rip van Winkle.
(SA, SAB) Irving
story.

-George Washington.

The Spirit of '76. (SA)

To Make Men Free. (SA or SATB) Pageant
based on "The Battle Hymn of the Re-
public."

The Building of the Ship. (SAB) Longfel-
low text.

America the Beautiful. (SAB) With tab-
leau.

Heroes of America. (SSA)

OCTAVO CHORUSES

The Ballad of Pocahontas. (SA) With verse-
speaking.

The Forty-Niners. (SA, SAB, SATB) With
verse-speaking. Medley of folk songs.

A Ballad of Daniel Boone. (SA, SAB)

Yankee Doodle Fantasy. (SA, SAB)

America the Beautiful. (SAB)

For Spacious Skies. (SATB) Trumpet trio
obligato.

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The People in the Planning Pictures—Pages 40-41

Calif.-Western

► The planning and leadership conference (larger picture) was held in San Bernardino, October 18-19, 1952. The small picture, made a few days later in Tucson, Arizona, shows the principal members of the 1953 Convention Committee as follows:

Front row, left to right: Harriet Mueller, elementary music supervisor, Tucson Public Schools, vice-chairman; Vanett Lawler, associate executive secretary, MENC; John Crowder, dean, College of Fine Arts, University of Arizona, Tucson, vice-chairman; Robert Morrow, superintendent of Tucson schools, general chairman; Ralph Hess, supervisor of music, Phoenix elementary schools, president of California-Western Division, MENC; Richard A. Harvill, president of the University of Arizona, general co-chairman; C. A. Carson, asst. superintendent, Tucson Public Schools, directing chairman; Hartley Snyder, professor of music education, University of Arizona, vice-chairman.

Second row: Herbert Cooper, dean of boys, Tucson Senior High School, chairman, student housing; Mary McDiarmid, principal, Menlo Park School, Tucson, chairman of host night program; Florence Reynolds, president of Tucson Education Association, co-chairman, hospitality; Glenwood Broyles, radio instructor, Tucson Senior High School, co-chairman, publicity; Leslie McQuary, principal, Holladay School, Tucson, chairman, ushers and guards; Noble Hiser, principal, Wakefield Junior High School, chairman, associate membership; Walter Rykken, principal, Jefferson Park School, chairman, meal functions.

Not in picture: R. T. Gridley, assistant principal, Tucson Senior High School, chairman, halls and auditoriums; Robert Nugent, vice-president, University of Arizona, co-chairman, halls and auditoriums; Frederica Wilder, principal, Cragin School, chairman, hospitality; Jonathan Booth, elementary school supervisor, Tucson, chairman transportation; David Treganowan, instructor of journalism, Tucson Senior High School, chairman, publicity; Otis Chidester, chairman, Graphic Arts, Tucson Senior High School, chairman, printing.

Eastern

► Officers representing the MENC, the New York State School Music Association and the Music Education Exhibitors Association, and Canadian music educators met recently with educational and civic leaders of Buffalo, which will be host to the Eastern Division convention, February 27-March 3, 1953.

First row: Berna Bergholtz, music division, Buffalo Public Library; Ellen Kenny, assistant curator of music, Buffalo Museum of Science; Mrs. Walter C. Mamott, president of Buffalo Council, PTA; Salvatore A. Rizzo, president, Buffalo Musicians' Association; Mrs. Ruth Joy Detenbeck, president, Chromatic Club; G. F. Zubler, Buffalo Evening News.

Second row: Richard T. Morris, assistant director, Buffalo Public Library; Irvin H. Himmele, coordinator, School Community, Board of Education; Fred T. Hall, director, Buffalo Museum of Science; John W. Swannie, principal, School 61; Francis P. Muccigrosso, president Erie County Music Education Association; Ralph Black, manager, Buffalo Philharmonic.

Standing, left to right: Ward Stewart,

secretary-manager, Buffalo Convention Bureau; Benjamin V. Grasso, president, Music Education Exhibitors Association; Harvey M. Rice, president, New York State College for Teachers; Vanett Lawler, associate executive secretary, Music Educators National Conference; Arthur E. Ward, President MENC Eastern Division; Lillian A. Wilcox, coordinator, Buffalo Public Schools; Benjamin C. Willis, superintendent of schools, Buffalo; Burton E. Stanley, president of New York State School Music Association; William Breach, director of music, Buffalo; Jerome T. Murphy, director of music, Buffalo Catholic schools; G. R. Fenwick, provincial director of music, Ontario (Canada) department of education; Wallace A. Van Lier, dean, American Guild of Organists; Cameron Baird, director of music, University of Buffalo; Elvin L. Freeman, Pulaski, N. Y. Not in the picture, Dean Harrington, executive secretary, New York State School Music Association.

► The Eastern Division leadership and planning conference, which opened the 1952 series of highly successful meetings of this kind, was held in New York City at Hotel Statler, June 14-15, 1952, with President Arthur E. Ward presiding. The evening prior to the general sessions the Eastern Board of Directors met, with all states in the Eastern Division represented. Due to a misunderstanding with the photographer no photographs are available from the New York meeting. The meeting was planned by President Ward in response to a number of requests that it be held earlier than the customary time. Nearly 200 attended.

North Central

Nearly one hundred fifty music educators attended the North Central leadership conference and planning meeting at Milwaukee, Wisconsin, September 6-7, 1952. The photograph reproduced here was made during the session of the North Central Board of Directors, which preceded the conference, the evening of September 5.

In the right foreground is Joseph E. Skornicka of Milwaukee Public Schools, president of the North Central Division. Around the table, clockwise, beginning at Mr. Skornicka's left (end of table):

Gordon Bird, past pres., Iowa Music Educators Association; Harvey R. Waugh, president, Minnesota Music Educators Association; Harriet Nordholm, North Central Division second vice-president; Reginald Eldred, president, Michigan Music Educators Association; Dorothy G. Kelley, North Central Division member-at-large; Harold W. Hamaker, president, South Dakota Music Educators Association; Della Ericson Heid, president, North Dakota Music Educators Association; Roger Hornig, president, Wisconsin School Music Association; Freeman Burkhalter, past pres., Indiana Music Educators Association; Varner M. Chance, North Central Division member-at-large; Paul Painter, president, Illinois Music Educators Association; Clayton C. Hathaway, North Central Division member-at-large; C. V. Buttelman, MENC executive secretary; Herman F. Smith, director of music education, Milwaukee Public Schools; Ernest Manning, president, Ohio Music Education Association; Newell H. Long, North Central Division first vice-president; Walter S. Nichols, assistant superintendent of the Milwaukee Public Schools, and directing chairman of the 1953 North Central Convention Committee; A. D. Lekvold, North Central Division member-at-large; Benjamin V. Grasso, president, Music Edu-

cation Exhibitors Association, and back again to Mr. Skornicka.

In attendance at the meeting but not present when the photograph was made: Ivan Caldwell, representing Nebraska Music Educators Association.

Northwest

► The next to the last in the series of Division planning meetings was held in Bellingham, Washington, October 4-5, 1952. The larger picture shows the general planning sessions. At rear table, from left corner around right corner, clockwise:

Edward Krenz, Puyallup, Wash., member of board, Northwest Division, MENC; Clifford Leedy, director of music education, Bellingham; John Monroe, music department, Bellingham; Frank D'Andrea, Bellingham, president, Washington Music Educators Association; Emerson Miller, Missoula, Mont., president, Montana Music Educators Association; Leslie Armstrong, Olympia, Wash., president, Northwest Division, MENC; A. Bert Christianson, Ellensburg, Wash., 2nd vice-president, Northwest Division, MENC; Randy Oberlatz, asst. superintendent of schools, Bellingham, and directing chairman, Northwest Division, Convention Committee; Karl D. Ernst, Portland, Ore., 2nd vice-president, Northwest Division, MENC; Thelma Heaton, Great Falls, Mont., member of board, Northwest Division, MENC; Robert Wagner, Eugene, Ore., member of board, Northwest Division, MENC; Jack Snodgrass, Ellensburg, Wash., member of board, Northwest Division, MENC; Lynn Sams, San Francisco, Calif., chairman of exhibits, 1953 Convention Committee; Elwyn Schwartz, Moscow, Idaho, president, Idaho Music Educators Association.

At the little center table in front of the head table (left to right): Stephen L. Niblack, Missoula, Mont., organizing chairman, All-Northwest Chorus; Andrew Loney, Klamath Falls, Ore., past-president, Northwest Division, MENC; Ethel Henson, Seattle, Wash., past-president, Northwest Division, MENC; Wallace Hannah, Vancouver, Wash., past-president, Northwest Division, MENC; Randy Rockhill, Renton, Wash., organizing chairman, 1953 All-Northwest Conference Band. Not in picture: Victor Palmason, Salem, Ore., organizing chairman, 1953 All-Northwest Orchestra.

► The smaller picture from Bellingham (around the table) shows members of the Northwest Convention Planning and Budget Committee.

Foreground, l. to r. Vance H. Clark, director of business, Bellingham School District No. 501, chairman Committee on Transportation; W. O. E. Radcliffe, principal of Fairhaven Junior High, chairman, Committee on Hospitality; Clint McBeath, Whatcom County superintendent of schools, Planning and Budget Committee; Roger D. Mullen, principal, Franklin Elementary School, Chairman of Committee on Publicity, Press and Radio; Frank D'Andrea, chairman of Music Department, Western Washington College of Education, vice-chairman, Planning and Budget Committee; Lorraine Powers, vice-chairman of housing, Western Washington College of Education, vice-chairman of Committee on Housing; W. W. Haggard, president, Western Washington College of Education, general co-chairman, Planning and Budget Committee; Randy Oberlatz, assistant superintendent of schools, Bellingham, directing chairman, Planning and Budget Committee; G. Paine Shangle, superintendent of schools, Bellingham, general co-chairman, Planning and Budget Committee; Vanett Lawler, associate executive secretary, MENC.

Left to right far side of table: R. F. Hawk, Western Washington College of Education, chairman of committee on associate memberships; Mrs. Harold Smith, president, Bellingham Council of Parents and Teachers, Planning and Budget Committee; Don Walter, West-

ern Washington College of Education, director of instrumental music, chairman, Committee on Halls, Auditoriums, Stages and Properties; Arthur E. Bowsler, principal, Whatcom Junior High School, chairman, Committee on Meal Functions; James W. McGinn, principal, Columbia and Roeder schools, chairman, Committee on Housing; Mrs. Frank Whipple, president, Bellingham Music Teachers' Association, Planning and Budget Committee; Clifford E. Leedy, director of music, Bellingham Schools, vice-chairman, Budget Committee.

Southern

► When the photographer made the picture of the Southern Division Board at Chattanooga, Tennessee, all members of the Board had answered the roll call—one hundred per cent attendance. In the front row, left to right:

William S. Haynie, Jackson, Miss. (member-at-large); Lester Bucher, Richmond, Va. (member-at-large); Anne Grace O'Callaghan, Atlanta, Ga. (first vice-president); Edward H. Hamilton, Knoxville, Tenn. (president); Earluth Epting, Atlanta, Ga. (second vice-president); Irving W. Wolfe, Nashville, Tenn. (member-at-large); Mildred S. Lewis, Lexington, Ky. (member-at-large); Vanett Lawler (associate executive secretary, MENC); Benjamin V. Grasso (president, MEEA).

Standing, left to right: J. R. Sherman, president, Louisiana Music Educators Association; Clifford W. Brown, president, West Virginia Music Educators Association; Douglas Rumble, president, Georgia Music Educators Association; Julian Helms, president, North Carolina Music Educators Association; John Hoover, president, Alabama Music Educators Association; Ernestine Ferrell, president, Mississippi Music Educators Association; James E. Van Pusem, president, Kentucky Music Educators Association; John R. Fogle, president, South Carolina Music Educators Association; Gene Morlan, president, Virginia Music Educators Association; N. Taylor Hagan, president, Tennessee Music Educators Association; Al G. Wright, president, Florida Music Educators Association.

► In the larger picture showing the planning conference which met for two days, September 27-28, 1952, is given an idea of how President Hamilton arranged the seating in accordance with the divisions of the Music in American Education Committee organization.

Southwestern

► Officers and members of the MENC Southwestern Division Board of Directors met at Springfield, Missouri, August 16-17, to discuss plans for the 1953 Division Convention which will be held in Springfield March 6-10. In the picture, front row, left to right: Marguerite Teeter, Joplin, secretary-treasurer, Missouri Music Educators Association; Gerald Whitney, Tulsa, Oklahoma, Southwestern Division president; Gratia Boyle, Wichita, Kansas, member-at-large, MENC Board of Directors; C. V. Buttelman, Chicago, MENC executive secretary. Standing, left to right: Milford Crabb, Kansas City, president, Kansas Music Educators Association; Leroy Mason, Jackson, president, Missouri Music Educators Association; Chester Moffatt, director of music, Springfield Public Schools; Robert W. Milton, Kansas City, member, Missouri MEA Board of Directors; E. J. Schultz, Norman, Oklahoma, member-at-large, Southwestern Division Board; Melbern W. Nixon, El Reno, president, Oklahoma Music Educators Association; G. Lewis Doll, San Antonio, representing Texas Music Educators Association; J. J. Weigand, Emporia, Kansas, member-at-large, Southwestern Division Board. The picture was made by Mrs. Weigand with Mr. Weigand's camera.

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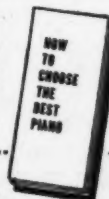
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STAGE FRIGHT ITS CAUSE AND CURE

ROWLAND W. DUNHAM

WHY DO MUSICIANS become so overcome with fright in public? What is the remedy? These are questions that every person who appears in performance alone must answer if he expects to do justice to his task. The reasons are fairly obvious. The remedy is available and absolutely certain.

Stage fright is perhaps the most devastating problem that can afflict a musician. Not only does it deter from his ability to interpret music in a manner representing his real ability, but the psychological effect may, and frequently does, lead to his retirement from concert work. Most of us are too personally familiar with stage fright to need information about what happens when we meet with inconvenience or downright tragedy as a result of its malignant presence. What does concern us are its causes and possible remedy.

Physical Causes for Stage Fright

Reasons for this condition are individual and varied. First, let us realize that this extreme form of self-consciousness may be physical, mental, or both. Any singer or instrumentalist has to be in good physical condition to stand the strain of public appearance. Students are likely to discount this. Sincere artists know from experience that a good night's sleep is vital to an approaching concert. Few will eat heavily, if at all, immediately before the zero hour. Even smoking is taboo for some.

Another physical aspect is the matter of movement. Nothing is so jarring to the nerves of a person about to engage in a musical effort as a quick or jerky motion. One's stage entrance ought to be moderate and well-controlled. There are some who believe it should be rapid. This is really inadvisable despite the theory that a peppy rush onto the stage makes a good impression on the audience. The start of the first composition must be delayed until position is tested for comfort and poise is assured. Students should always be trained to wait until these conditions are met. Some teachers advise that after all seems to be ready, the performer should count twenty slowly and in a definite whisper. Any sudden, unexpected movement in the course of a piece should be avoided because of its disconcerting effect.

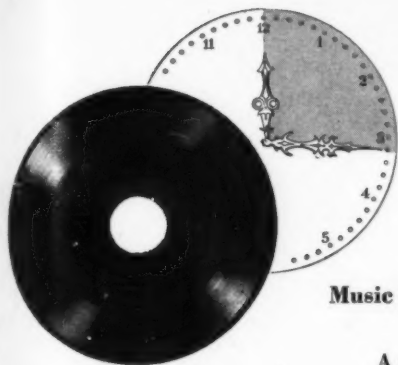
Finally, that obvious matter of technique. It would seem that anybody with the presumption to stand or sit before an expectant audience would have the technical mastery to insure a successful rendition of programmed numbers. Unfortunately, this is not always the case. Without attempting to place the responsibility for such a situation, the observer might be pardoned lack of sympathy with any failure due to technical inadequacy.

Too often apparent technical deficiencies are caused, not by inability to sing or play properly, but by a sudden panic that leads to a burst of tempo faster than any heretofore attempted or within the individual's ability. This common tendency to rush into an ill-considered speed is closely related to the two previous items in the physical category. Technique must be developed *beyond* its probable needs. Everybody knows that under excitement, the fingers behave in strange ways. Passages that can be played easily in practice suddenly become almost impossible in a recital. Wrong notes multiply. Absurd things happen even in the quiet, slow moments. A student might well be prepared for these possibilities by meticulous slow practice as well as by the ability to execute any passage or entire composition (with metronome for exactitude) at least twenty per cent faster than the tempo to be used in concert. It is advisable to play mentally in an appropriate tempo several measures of a composition before embarking on its performance. The concert artist's delay in starting is accounted for by the custom of following this protective device.

Mental Causes for Stage Fright

In the mental category, that bane of the profession — memorizing. With the appearance on the musical scene of the esoteric figure, Paganini, there came about the custom of playing without the printed page. Franz Liszt established this as a standard procedure to the discomfiture of succeeding generations. There is no *virtue* in playing from memory, though we all seem to believe it to be an obligation. While some of us play better without the distractions that lure our eyes and demand inconvenient page turning, others are seriously handicapped by the necessity of relying on their memories.

Memory is an elusive attribute. Most of us recognize its threefold phases — the visual picture of the score, the sounds that must be produced and the habits of physical movement that become partly automatic. Visual memory is denied most people, and those not able to maintain a definite mental image of the printed music ought really to ignore the tradition and use music. Physical and aural memory are not sufficient to insure the sense of security that any artist needs. Many a famous star has found his memory faulty at times, particularly after he has begun to grow old. More musical shipwrecks have occurred because of lapses in recollection than by any other cause. The musician must, consequently, test his powers time and again under all kinds of conditions, both in slow and fast tempos, starting at almost any spot in a composition in case the emergency



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of forgetfulness demands jumping to familiar passages. There is little that can be done for those with basic deficiencies. A reliable memory will increase with cultivation in a way comparable to the strengthening of a muscle.

Akin to memory is an accurate and perceptive ear. Music is of threefold temporal nature: we are conscious of the sounds of the present instant in the relation to what has preceded them and in anticipation of what is coming. In performance, it is essential that one be keenly aware of the sounds produced and definitely certain of the exact sounds that must follow. Teachers repeatedly tell their students to "listen, listen, listen." Yet many lack the ability to concentrate on the sequences of sounds. When a musician lacks visual memory, he is largely at the mercy of his ear; if *this* sense is not acute, he is in a bad way. Too much emphasis cannot be given to this fundamental.

Finally, real achievement in the concert field is dependent upon that all-embracing thing we call musicianship: a comprehensive knowledge of the materials of music (melody, harmony, counterpoint, form, etc.), wide acquaintance with musical situations (not from books, recordings and concerts exclusively), and an understanding of emotional elements and how to project them.

With some or all of the virtues named, you may still be petrified with fright when you face an audience. Here is the psychology that can cure you completely. Ask yourself this question: Why am I performing this music? If you are trying to show off superior artistry

or exploit stupendous virtuosity, you deserve to fail. Remember Shakespeare's words in *Hamlet*, "The play's the thing." You must apply this to musical activity. Your entire approach to public performance must be premised on one foundation: *instead of an egotistic exhibitionist, you are actually the recreator of musical ideas of a composer.* When you distort his music by smart-alec notions contrary to his demands, or mess up the music technically or forget for a significant interval, you are not hurting yourself at all. Your crime is against the composer.

As soon as you adopt an approach to performance that places you as an humble, sincere intermediary, stage fright can be overcome. Not that you will become as emotionless as a dead fish. That is not what anybody wants.

There must always be tension, eagerness, temerity, strong self-confidence. Fright is nothing but a severe handicap that may well bring embarrassment and tears. These regrets are not properly for yourself. They belong really to the composer.

Here is the cure for stage fright. If you have strength of mind and a conscientious determination, you can walk onto the stage for a solo with almost the same certainty you have in practicing. There is the added and thrilling incentive now of an audience. By ignoring what you may fancy to be their opinion of you — which does not matter anyway — you have a new angle: giving emotional joy, spiritual nobility, or dramatic stimulation. With an honest artistic outlook stage fright goes out the window. In its place you have the pleasure of adding something to the lives of your listeners.

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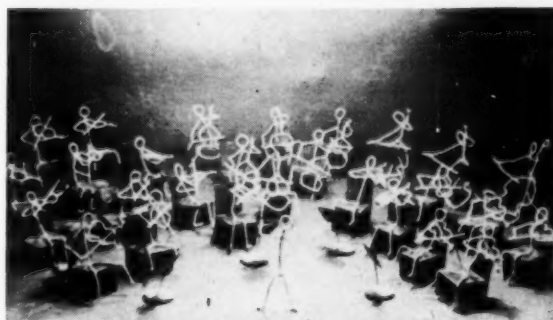
Audio-Visual Forum

Make Your Own

A DISTINCTIVE feature of a current popular magazine includes two pages one of which is captioned, "Why Don't They?" and the other, "Now They Have Done It." In the music education field one often hears: "Why doesn't someone make some aid to show this or that?" or "I'd like to use some of the things that are on the market, but my budget won't allow it," or "that particular aid is excellent, but it doesn't go quite far enough." The answer is, *make your own for your particular situation.* True, the making of any aid takes time, effort, planning and experimentation, but one usually finds it is well worth the time and energy expended because in the long run it saves teaching time and clarifies concepts. The value and excellence of the aid depends



A model of the stage setting of the operetta "Hansel and Gretel."



A model of a string section of a symphony orchestra.

at the same time pleasant, (2) boldly focus attention, (3) correct mistaken concepts or form new concepts, (4) "short-cut the symbolizing process",¹ (5) encourage initiative and creativity in students. They ought to be simply and interestingly made. A cluttered bulletin board or a messy poster lures no one. Wise use of color line to attract the eye to the center of interest, or colorful mountings for pictures, or sectioned areas for bulletin boards, or cartoon and stick figures for flash cards will all add to the interest of the viewer. A fine film strip, "Bulletin Boards at Work," is worth study for this area.

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Akin to the bulletin board and poster type of aid is the very usable felt or flannel board. These boards may be purchased readymade in several different sizes. If you happen to want a particular kind—for example a hinged board—that you can fold and carry under your arm as you go from school to school, you can easily make it yourself. A stiff, light-weight material of cardboard, wallboard, or plywood forms the support over which rough felt or flannel is stretched. (A caution: the pressed or smooth felt will not work. The surface must be rough!) Cutouts of the same kind of materials will adhere to the board with only a simple pressure of the hand. Models made of paper or other materials will adhere if they are backed by a small piece of sandpaper. The simplicity of the felt board makes it ideal for pupil participation. For example, young children may illustrate their

upon the imagination and enterprise of the teacher. And, who knows? One may hit upon something that will be marketable!

Aids that you might make fall into two main categories: those which represent flat materials, and those which come under the heading of "projected aids." Through research there is an accumulation of information on reactions to what one sees or hears. The impact of color and line, of the right words, of music, etc., has been carefully studied by artists, psychologists, business men, and researchers in education. An understanding of the principles of these media will help you in selecting and making your aids. They must first and last be attention-getters to arouse interest and curiosity in the subject at hand.

If these aids are flash cards, posters or bulletin boards, they need to do the following: (1) help learning to be effective and

¹ Edgar Dale—Why Use Display in Education?



(1) From a set of plastic lantern slides done in water color showing costumes and dances of various countries. (2) From a 2"x2" photographic slide showing correct position and embouchure in playing. (3) The introduction to a set of etched glass slides of Christmas carols for community singing.

songs, or work out note combinations for many melodies. It is a fine device also for teaching music symbols and the reading skills.

The lowly lantern slide, $3\frac{1}{4}'' \times 4''$, is coming back into its own. These slides are usually so simple to create that even the youngest students can make some kinds, and projection is easy. There are several varieties of slides each of which serves a specific purpose; (1) Silhouette or cutout slides perhaps best serve the earlier grades. The figure or cutout is mounted between two plain glass slides and taped together. Attractive ones may be made by using different colors of cellophane in place of opaque paper. (2) With a gelatin coating (Knox's gelatin) or a thin coat of shellac on plain glass, India ink, slide inks, or water color will make very attractive slides. (3) The most common type and the most easily made is the etched glass slide. Pencil, or slide crayons also work very well and make beautiful slides. Care should be taken because errors are magnified many times, and unless color strokes all mark the same direction, the effect can be extremely "messy." If slides are a part of permanent equipment, etched glass should be covered with a plain glass and taped together. (4) Because glass slides are breakable, the plastic slide has an advantage. There are two kinds, clear and etched. One can accomplish the same effects as with the glass slides. The tendency of plastic to curl necessitates binding the slide to plain glass. (5) It is possible through the use of photographic solutions to transfer photographed materials to glass slides. Many of the commercial slides are so made. (6) Typewritten materials may be used by utilizing a piece of cellophane cut to size with carbon paper folded over it so that the carbon side is against the cellophane on both front and back. Or, one can draw designs, charts, or symbols. The cellophane thus prepared must be placed between glass slides to prevent wrinkling or curling.

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A very fine motion picture produced at the University of Indiana, "How to Make Handmade Lantern Slides," is an excellent help to those interested in this area. This type of slide has many uses. It can be used for community sings. Its best use might be for appreciation and identification of instruments or symbols. With the use of a flash meter (tachistoscope) it can be a fine aid to the sight-reading program.

The $2'' \times 2''$ photographic slide is most commonly used. It uses a 35-mm. picture, and with modern color processes can be beautiful and projection is very simple. Since these slides are actual

photographs of places, objects, and events, they can have many uses. They may be used for evaluation of progress. They may help the student to "see himself as others see him." They may picture good and bad embouchure, posture, impact of color, materials gathered in travel, instruments and combination of instruments, various techniques, and an historic record of activities. Add good tape recordings to illustrate points in sound and one has a fine teaching tool in the $2'' \times 2''$ slide.

A film strip has practically the same uses as the $2'' \times 2''$ slides. The difference between the two is that for the film strip, the pictures are placed in a logical sequence and joined together in a strip or roll, often with proper captions. They are easily projected and can be moved forward or backward as desired. A good camera in the hands of an imaginative teacher will provide excellent $2'' \times 2''$ slides or film strips, as the case may be.

Just a few words about models (mock-ups or dioramas). These may be pupil- or teacher-made. Many phases of music education lend themselves to this type of display. For example, a model of a symphony orchestra using pipe cleaners shaped into stick figures for players and paper folded into chairs and podium will furnish a great deal of interest and pleasure in a class. It will impress upon pupils such things as balance of instrumentation, logical seating arrangement of sections, relationship of conductor and concertmaster. Models of stage settings of operettas aid in production. Add puppets, and one has another kind of show. Marching band plans may be designed on a scaled model of a football field.

In considering all of the above, it is very important not to infringe upon copyrights. If, for example, one wants to place on lantern slides some songs for community or class singing, it is of first importance to check carefully whether the song has a copyright owner. If so, it would be necessary to secure his permission to use the material. That would always hold true where there is any attempt to copy patents or copyrights.

—DELINDA ROGGENSACK

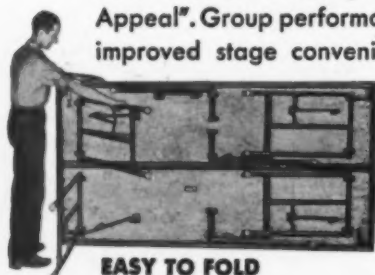
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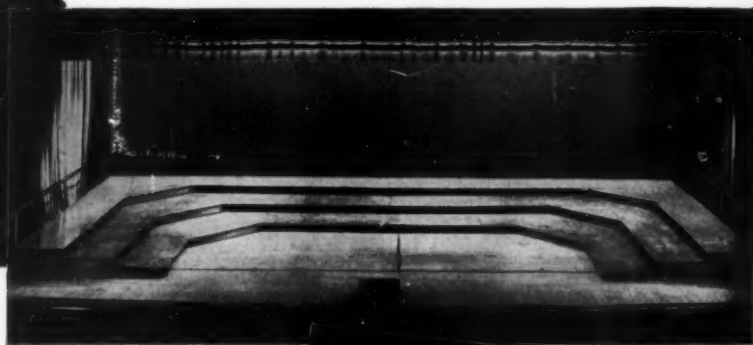
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SISTER M. FIRMIN, O.S.B.

COLLEGE convocation programs are an excellent medium for promoting the intellectual and cultural growth of students. Programs presented by practiced artists and seasoned lecturers lead students through gateways of understanding and beauty which their own level of achievement alone cannot unlatch. Valuable as these programs are, taken by themselves, they contribute most to the educative process when they become the incentive and the pattern for student-initiated and student-executed programs. When convocation hours give students alternate opportunities of assuming the roles of receiver and producer, their educative effectiveness reaches an exceptionally high peak.

The Student Council of the College of Saint Benedict some four years ago adopted as one of its functions the task of planning one convocation program for each month of the school term. At its first fall meeting last year the council outlined this plan: that each event be centered in some one of the Great Books. To assure program diversity the council proposed inviting each of the various campus clubs to prepare one of the convocation offerings. Accordingly an invitation was issued to the cocurricular clubs to volunteer contributions to the series.

The Ardeleons, the college drama club, answered by staging Shakespeare's *As You Like It*. On the calendar date of their selection members of Delta Epsilon Sigma, national scholastic honors society, presented a stimulating panel on *The Poetics* of Aristotle. The International Relations Club slated four of its members to distribute copies of The Declaration of Independence and to lead the student audience in a textual commentary on the document. Through a symposium, student devotees of science rectified certain false charges brought against Charles Darwin by historians untrained in science; this they did by explaining the history and meaning of a number of biological theories contained in *The Origin of Species*.

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In the course of the series' arrangement club after club made its commitment to the council. As the calendar became filled, the music organizations grew in their feeling of helplessness. The circle of possible contributions seemed to be a closed one, taking in all other club groups and leaving the chorus and orchestra out. Repeated scrutinies of the list of Great Books revealed only one to which they, as musical organizations, could lay any rightful claim—*The Ring of the Nibelungen*, by Richard Wagner. It was obviously a forbidden fruit for a non-professional orchestra and a women's chorus.

However, if one stays long enough in a dark room, outlines begin to emerge and objects gradually present themselves to the organs of sight. Experience proves that all is not darkness. So it was with us—director and members of the music clubs. Dante's *Divine Comedy*

and Milton's *Paradise Lost*, we remembered, had inspired composers; portions of each had been made the subject of great choral music. The several titles from Shakespeare's works which had a place on the list began to project before us the lyrics, set as gems, in his dramas. They have always merited appearance on song recitals. They suggested, too, arias from Verdi's *Otello*, enviable assignments for students of voice. Arias from Gounod's *Faust* and the instrumental music of Grieg's *Peer Gynt* provided unmistakable opportunity for setting in a relief more bold than the printed page the literary masterpieces of Goethe and Ibsen. Having seen all these germs of possibility, our eyes yet remained unperceptive of the most luminous prospect of all—*The Bible*. It eventually became for us the greatest light amid the shadows. Were there not hundreds of excerpts from the Old Testament set to music by composers of oratorios, cantatas, and choral literature? Had not the New Testament inspired the writers of the *Messiah* and *The Mount of Olives*?

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As our vision continued to overcome the darkness, we found ourselves not in poverty, as we had first supposed, but in the midst of wealth. Several concert possibilities were open to us, but our enthusiasm for reporting to the council that we would present a program on the greatest of the Great Books made *The Bible* gravitate to the center of our considerations. The repertoire of the choral club included settings on outstanding Scriptural texts. We would select numbers from the Old and the New Testaments and present them in chronological order, using types of choral music which would exemplify, in so far as the hour allowed, the variety of forms which composers had used to embellish Biblical excerpts.

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Program continuity was established through a narrator who gave a general introduction and a comment on each number. The introduction read in part:

The music clubs, cooperating with the Great Books program, have chosen to exemplify in this concert some ways in which the Bible, the greatest of the Great Books, has inspired the creation of musical literature. From the dramatization of religious themes in the mediæval miracle and morality plays came the great oratorios. Excerpts from Sacred Scripture have been used by composers of opera as well as by composers of all types of choral music, whether polyphonic or homophonic, whether accompanied or a cappella. Stories from the Bible afford a rich reservoir of inspiration for the Negro spiritual, America's foremost folk song. Many psalms, too, have been placed in musical settings.

This program has been arranged in biblical order, beginning with the Book of Genesis and continuing with an excerpt from Exodus and two from the Book of Psalms. From the New Testament have been chosen songs and choral settings including the angel's annunciation to Mary, Mary's Magnificat, Christ's suffering and death, and finally His resurrection. The composers range from the eighteenth-century master, Franz Joseph Haydn, to the contemporary Norman Lockwood.

The selections on the program, with annotations designed for the non-musician, follow:

THE HEAVENS ARE TELLING by Haydn.

The orchestra is represented in this program through the performance of a selection from Haydn's oratorio, *The Creation*, written for chorus and orchestra. Though an oratorio is a long dramatic work arranged for chorus, soloists and full orchestra, excerpts are frequently presented as concert numbers. In this composition entitled *The Heavens Are Telling*, Haydn wishes to paint in sound one day of God's creation. The following text accompanies the score:

The heavens are telling the glory of God,
The firmament displays the wonder of His work.

THE BIRTH OF MOSES by Norman Lockwood for women's chorus, flute, and piano.

Norman Lockwood, a contemporary American composer, has taken the original text on the birth of Moses from the Book of Exodus and has created a modern musical masterpiece. Especially to be noted is the manner in which a dissonant harmonic idiom heightens the excitement of Moses' mother, when Pharaoh's daughter finds the babe in the bulrushes. This is contrasted by tranquil passages of choral singing with flute obligato. Strong rhythm plays a prominent part throughout the composition.

PSALM 112 (Laudate Pueri) by Mendelssohn for women's chorus and organ.

Polyphonic writing has always been a test of a composer's genius. To master the art of interweaving several melodies within an harmonic unity is to write polyphony. Mendelssohn applied this kind of technique to the first two verses of Psalm 112. The translated text reads as follows:

Praise the Lord, ye children, praise ye the name of the Lord.
Blessed be the name of the Lord, from henceforth now and forever.

PSALM 150 (Sing Praise to God the Lord) by Cesar Franck for women's chorus and organ.

In contrast to the preceding psalm, *Psalm 150* is a homophonic type of choral composition; that is, it has only one predominant melodic line supported by harmony. Cesar Franck has caught the spirit of the psalm with its joyous exhortation to praise God with all kinds of instruments—with trumpet, harp, and strings, the cymbals and the organ. It is sung in English translation.

AVE MARIA from Verdi's *Otello*

Scriptural passages are also used by composers of opera. In Verdi's *Otello*, Desdemona sings the noble Ave Maria just before Otello

kills her. The music of this aria is one of the most inspired portions of the fourth act. It is introduced by a characteristic monotone for the voice accompanied by unusual harmonies. There is mingled apprehension and resignation during the singing of this prayer, since Desdemona senses her approaching death. The aria is sung in Italian.

MAGNIFICAT by Lawrence Erb for women's voices and organ.

After the angel's salutation to Mary in the *Ave Maria* it seems fitting to sing the Cantic of Praise by which the Virgin responded, the *Magnificat*. It is done in a choral setting with organ. Lawrence Erb has used a translated text in the work.

AND HE NEVER SAID A MUMBALIN' WORD arranged by Florence Martin for women's voices and piano.

Negro spirituals are filled with religious fervor and are close to the spirit of the liturgy. Many of them are concerned with the four last things—death, judgment, heaven, and hell. This spiritual expresses Christ's complete submission as He suffered and died for men. *O Filii Et Filiae* (O Sons and Daughters) by Florence Gavaert for women's voices. A cappella.

It is fitting to close the program with the triumphal alleluia of the Easter season—the season which commemorates Christ's rising from the dead. *O Filii et Filiae* is not completely taken from Scriptural texts. It is, however, partially taken from Scripture. It is a Latin hymn used in the liturgy of the joyous paschal season. The second stanza tells of the visit of the three Marys to Christ's empty tomb; the third stanza relates the message of the Lord's resurrection.

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The program brought the participants a most gratifying response from students and faculty. Beneficial as the audience claimed it to be, there is no doubt that the experiment's greatest effectiveness lay in its demonstrating to moderator and members of the musical organizations that they need not hold themselves aloof from the general activities of the liberal arts educative process, whether curricular or extracurricular. By a kind of reversal the richness of cooperative experience points up the barrenness of departmental isolation.

Sister M. Firmin is chairman of the music department at the College of St. Benedict, St. Joseph, Minnesota.

Journal of Research in Music Education

THE November-December issue of the MUSIC EDUCATORS JOURNAL carried an article by Theodore F. Normann describing an important new project of the Music Educators National Conference. This is the establishment of the *Journal of Research in Music Education*, recently authorized by the Executive Committee and Board of Directors.

It is felt by all that the inauguration of this publication marks an important extension of the services of the MENC to the music education profession.

I am glad to announce at this time the names of our colleagues who have accepted appointments as members or associates of the Editorial Committee of the *Journal of Research in Music Education*. I am sure that all members of the Conference who are in a position to cooperate through furnishing materials of the kind described by Mr. Normann in his article, or to suggest sources thereof, will wish to communicate at once with Chairman Allen P. Britton, or with one of the members or associates who are named below. Material which should be considered by the Editorial Committee will be properly routed if addressed to the MENC headquarters office, 64 East Jackson Boulevard, Chicago, or the

Washington office, NEA Building, 1201 16th Street, N.W. Below are listed the names of the members and associates of the Editorial Committee.

RALPH E. RUSH, *President*
Music Educators National Conference

Editorial Committee

Six-Year Term—Allen P. Britton, (chairman), University of Michigan, Ann Arbor; Thurber H. Madison, Indiana University, Bloomington. *Four-Year Term*—William S. Larson, Eastman School of Music, Rochester, N.Y.; Theodore F. Normann, University of Washington, Seattle. *Two-Year Term*—Harold Spivacke, Music Division, The Library of Congress; J. J. Weigand, Kansas State Teachers College, Emporia.

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FOUND: ONE SOLUTION TO THE STRING SHORTAGE

WILLIAM MIHALYI

ALTHOUGH I consider myself a neophyte so far as music education is concerned, I have come to the conclusion that there is a shortage of string players in our schools. Perhaps I should say that the conclusion has come to me by way of magazine articles too numerous to mention.

Since the shortage does exist, I am somewhat disappointed when I attend conventions (including the Music Educators National Conference biennial meetings) to find that the emphasis seems to be in every direction but that of string recruitment.

The April-May 1952 issue of the MUSIC EDUCATORS JOURNAL contained an article entitled "Searching versus Selling" which dealt with our problem. I have been "searching" and believe that I may have found what we have been looking for.

T. P. Giddings gave an informal talk before those assembled for the first annual string conference of the ASTA at Interlochen, Michigan, in August 1951. He spoke of using ukuleles in classrooms to teach both vocal and instrumental music at the same time. Ukuleles have strings—ukuleles are comparatively inexpensive—ukuleles would have a natural appeal to children in this TV age—ukuleles are the answer, I thought!

Upon my return home, I immediately contacted my supervisor, who agreed to try ukuleles for a pre-string training program.

After considerable investigation we chose plastic ukuleles with nylon strings as the instrument to use in this experiment. The tone was fine, the construction showed attention to detail, and the possibility of "long life" seemed to be present. This last important item turned out to our satisfaction since no strings were broken and the only casualty to a ukulele came when a 230-pound man accidentally sat on a sofa cushion hiding an unfortunate instrument!

I shall continue to use the more common name of ukulele, although small-sized instruments or "ukettes" were used.

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Three fourth-grade classes were chosen for the experiment, one from each of three grade schools in different sections of the town. Normally, our fourth-grade classes receive the usual pre-instrument training program which leads directly to band instruments. These students were given the opportunity of becoming our first pre-string training classes with ukuleles.

Everything was done on a voluntary basis to see just what the results would be. No high pressure salesmanship of any kind was used. The first step consisted of sending home letters with the children to be filled out by their parents. These letters merely stated that a pre-instrument training program would be available to the students. The program was to consist of weekly class lessons on the ukulele. No charge would be made except a nominal rental fee to cover possible instrument breakage, and also to offset the large initial cost of such a program to the music department. The children were to be presented in a program at the end of the semester. Those who showed promise and interest would then be eligible for training in our beginning string classes.

The response was very gratifying. Eighty-six out of ninety-one students immediately enrolled! (Three others were already studying an instrument privately.)

Our classes started immediately. Although the object was to train future string players for the orchestra, care was taken to see that vocal music was not ignored. The children sang as well as played. If fun was any measuring stick, each weekly session was a rousing success! The classroom teachers were as enthusiastic as the students.

Melody came in for first consideration. At the end of the first class period everyone had made an attempt to play "Mary Had a Little Lamb" using a three-note pattern. Many did it very well. Gradually the repertoire was increased to include other simple tunes.

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Chords were but one step away. Instead of playing one note at a time, we began to try two, then three and four. Soon there were enough chords to satisfy favorite songs. At this point we divided the class to make it more interesting. One group would play melody, the other harmony. Both groups sang while they played.

Graduation day came in the form of programs presented for school assemblies and PTA groups. Those completing the course were honored with certificates stating that they had completed the prescribed elementary ukulele course and were, therefore, eligible for more advanced musical training. May I hasten to add here that we had no dropouts. Eighty-six of the eighty-six staved with the ukulele. They were enjoying the class.

Another letter went home to the parents. This time string classes were offered



at no cost. School instruments were to be rented to those unable to provide their own violins. Again the response was gratifying. Forty-six students were back the next day with parental blessings! Later, others indicating an interest in violin, as well as students interested in band instruments, appeared. The latter were directed to the proper teacher and began lessons on various instruments.

Violin lessons proved to be as easy as apple pie after the pre-string training program. The difference in tuning was no problem. Our first lesson consisted of holding the violin as we had been holding the ukulele, and picking out our ukulele tunes on one string with our thumb. Next we held the violin in the correct position and played our tunes *pizzicato*. After this, work with the left hand was routine and the right hand, or bowing hand, was no problem.

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I cannot predict how many members of the ukulele classes will eventually play in our school orchestras. I can, however, state without any hesitation that I believe the possibilities of using ukuleles for a pre-string training program are almost unlimited. May I point out just a few of the advantages?

- (1) Tuning is introduced. The change from tuning a ukulele to tuning a violin is easily made.
- (2) A sense of pitch is developed.
- (3) Finger coordination is developed.
- (4) The chord work leads naturally to double stops on the violin.
- (5) The holding position can be the same.
- (6) The ukulele introduces higher positions painlessly.
- (7) The student can see the position of his fingers.
- (8) The left hand is trained without worrying about the bow.
- (9) The instruments are inexpensive. No expensive violins are used, and no instrument needed by orchestra members is tied up.
- (10) Last, but not least, the children have fun. If music in the classroom does not provide enjoyment for the pupils, it should not exist there.

+

To limit the ukulele to a pre-string training instrument would be a gross error. Its use in classroom music is also of value. Instruments to provide accompaniment seem to be in heavy demand today. Instead of buying an expensive chording device which one or two students would play, why not buy everyone a ukulele? More participation is one of our goals, is it not?

A large percentage of students, I am convinced, would continue with lessons on some instrument to play in our orchestras and bands. Do we not also have an obligation to the students who have not been receiving instrumental training in our schools? The ukulele would be a step in the right direction. Even in later life playing the ukulele could be a source of enjoyment in the home.

Without a doubt there are those who will turn up their noses at the thought of using ukuleles in schools. It is not the accepted thing! I, myself, felt that way at one time. I had been taught to look down on certain instruments as being of a lower form than others. Such thoughts are now disappearing from my mind. If the ukulele adds string players to the orchestra, it belongs in every school as a pre-string training instrument! If the

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ukulele makes vocal work more enjoyable it belongs in every classroom as an accompanying instrument!

I certainly hope that other teachers will try this program because I would like to see more string players and more orchestras in our schools. The results thus far have been such that I think I have found one solution to the string shortage.

S. Norman Parks, supervisor of music in the Dayton (Ohio) Public Schools, who was seriously injured in an automobile accident on December 2, was released from the hospital in time to be home for Christmas, and is reported to be recovering satisfactorily.

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MORE MUSIC FOR MISSISSIPPI

WILLIAM S. HAYNIE

[Mr. Haynie, who reports noteworthy developments in a state-wide music program, is Mississippi's supervisor of music education, and is currently a member of the MENC Southern Division Board, chairman of the Committee on the Supervision of Music Education, and editor of *Mississippi Notes*, the official publication of the Mississippi Music Educators Association.]

SEVERAL years ago, Mississippi began a program to balance agriculture with industry. This BAWI program is bringing new industry into the state to provide a more diversified economy. Farm land is being improved each year. A moderate climate affords green pastures for dairy and beef cattle. Other natural resources encourage large-scale fishing and lumbering operations. Industrial expansion has been enhanced by the discovery of rich oil and gas deposits, and now Mississippi is the greatest petroleum producing state east of the Mississippi River.

While we continue to develop our natural resources, we are also aware of the "human resources" which are potentially the greatest asset of any state. Public interest in education is very evident. A legislative study committee is now engaged in research which should result in a much improved school program. Some reorganization and consolidation will likely improve the instructional program, but our people are moving ahead now to provide more of the "cultural" subjects within the framework of our present educational system. Teachers are eager to provide more opportunities for art and music experiences in the classroom. Institutions of higher learning are feeling the impact of this cultural surge, as evidenced by large classes in music and art education.

Here is Mississippi the new certification program will call for a minimum requirement of three semester hours in Fine Arts for all teachers. In addition to this, all elementary education majors will take specialized courses entitled "Music for Children" and "Art for Children" with emphasis on practical techniques which will encourage active and enjoyable experiences for children. All music teachers are now required to take a minimum of sixty semester hours of college preparation for a temporary certificate to teach music, while the standard certificate is based on graduation from an institution approved for teacher education.

+

The University of Mississippi has two new string teachers this year who are devoting much time to promotion of string classes in our public schools. Arthur Kreutz, a Prix de Rome winner in composition, is teaching strings on the campus, while another new faculty member, Frank Crockett, Jr., is organizing and directing community orchestras through the University Extension Department. Large string classes have been started in Clarksdale, Greenwood, and Greenville. The fourth annual all-state orchestra festival will be held at the University this year, under the direction of William Hoppe, of Delta State Teachers College.*

Mississippi Southern College is affording leadership in many fields of music.

The college is preparing many of our music teachers. Performing groups found on the campus at MSC include a resident string quartet, a little symphony, concert and marching bands, opera groups, and other fine choral ensembles. The legislature recently approved plans for a half-million dollar Fine Arts building at Southern. Mississippi State College for Women has a fine music department under the direction of Sigfred Matson. Our church-related colleges are rapidly improving and expanding their music departments. The fifteen state-supported junior colleges are moving forward with increased activities in music.

Recently, Rogie Clark, music department head at Jackson College (one of our leading Negro colleges), received a Ford Foundation grant to do additional study and then return to Mississippi and work with our office in the State Department of Education in an effort to improve music instruction in the Negro schools.

Many of our smaller cities now have good community concert and lyceum attractions. Jackson's Civic Opera Society produces a grand opera each season, using local talent almost exclusively. The only "imported" singer this year is David Poleri, who will sing the tenor lead in *Faust*. The Jackson Symphony Orchestra is now working with the Junior League to provide concerts for children each season.

Our high school music festivals have grown steadily, under the joint leadership of the Mississippi Music Educators Association and the Mississippi High School Activities Association. Music events are coordinated through the MHSAA, under a full time executive-secretary, W. B. Kenna of Lexington. The MHSAA is supported by a small membership fee from each participating school plus a percentage of gate receipts obtained from events sponsored by the association. The state is divided into eight regions. Piano and choral festivals are held in each of these eight regions, followed by state festivals. Band and orchestra solo and ensemble events are held on a regional basis, followed by the annual state competition-festival. The junior colleges also

***Editorial Note:** The report of progress in development of interest in orchestra and strings is highlighted by the following comments extracted from communications recently received at the JOURNAL office from faculty members of the University of Mississippi Department of Music and the University Department of Extension:

"Through expanded programs on and off campus, there is an attack on all facets of the 'string problem.' The newly organized University Orchestra gave its first concert in November 1952. The conductor, Mr. Kreutz, besides his campus work, has a class of some twenty-five string pupils in Oxford. A pilot string instruction program set up by the Extension Department in three Delta towns (Clarksdale, Greenwood, Greenville) under direction of Mr. Crockett has nearly 150 pupils, each of whom pays a small fee for his two lessons weekly and buys his own instrument. (Extra lessons were requested on Saturdays and during the year-end holidays.) Extension is subsidizing the cost of the program to the extent desired; expects to employ more teachers, extend the plan to other areas of the state."

have annual band and choral festivals. These festivals have done much to take music "closer to the people" of our state. We have had a few grade-school music festivals in recent years, but plans are being made now for annual County-Wide Festivals of Fine Arts among the elementary schools.

A recent adoption of high school textbooks included basal textbooks for high school credit courses in band, orchestra, mixed chorus, boys' chorus, girls' chorus, general music, theory, and harmony.

It has been this writer's privilege to work closely with the Mississippi Music Educators Association, which has made vital contributions to the state-wide music program. Naturally, the MMEA is affiliated with MENC, and has more than tripled its membership in the past three years. We believe in the purpose and function of our MENC and are proud of our relationship as a geographical and organizational unit of the Conference.

The future promises even "more music for Mississippi," as we continue to work for a better and more complete program of education in home, school, church, and community life.



NATIONAL ANTHEMS, by Paul Nettl, translated by Alexander Gode. [New York: Storm Publishers, Inc.] 216 pp. Illustrated, index. \$3.50.

Dr. Nettl has written a compact and informative survey of the national songs of most of the countries of the world. Although any one of many of these national anthems could be made the subject of a book, and although the individual songs are often discussed very briefly, it is definitely a valuable contribution to have the entire literature of patriotic songs included in one volume. Equally important are musical examples of the anthems with their texts. They give the reader the opportunity to sing and play these songs and to make his own discoveries in this wealth of musical material of patriotic sentiment. One unfortunate feature of the otherwise fine book is the extremely small print size that makes reading a definite hardship. With this one reservation, this study of national anthems can be highly recommended.—George Bielow

MUSIC AND MAESTROS, by John K. Sherman. [Minneapolis: University of Minnesota Press.] 357 pp. Illustrated, index. \$3.75.

John K. Sherman, arts editor of the Minneapolis Star and Tribune, has written the authoritative story of the Minneapolis Symphony Orchestra, one of the great orchestras of the United States. Beginning at the turn of the century, this is the story of the growth of a great musical aspect of our culture, told in a narrative rich in description, with humorous anecdotes, and vividly pointing out the many obstacles such a cultural project faced in this country. The story is intimately connected with the lives of the five great conductors who have shaped this orchestra's musical destiny: Emil Oberhoffer, Henri Verbrughen, Eugene Ormandy, Dimitri Mitropoulos, and the present director, Antal Dorati.

Although this is the story of an orchestra, it can also be viewed as the story of music in America, and so viewed, the book becomes intensely gratifying reading in the adventure of music in the United States.—George Bielow

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The Round Table

The Quintet That Doubles In Brass

FROM a snare drum and a few reeds
to a quintet that plays thirty-four
brass and woodwind instruments—
this is the progress of five boys and girls
who hope to become public school music
teachers. It has all been done in less
than a year and a half.

It all started in the fall of 1950 when a
sophomore girl, Phyllis Lagerberg, re-
marked to her instrumental teacher that
she wanted to be a music teacher but
doubted that a snare drummer could
make it. Phyllis was a better than average
drummer, but she agreed that it was
quite a jump from swinging a pair of
sticks to directing a group of ambitious
youngsters who hope to become proficient
musicians.

At the suggestion of the director, R.
Clayton Chartier, the young lady tried a
Bb soprano saxophone. She began to
practice the instrument in November,
and in a remarkably short time became the
best saxophone player in the eighty-piece
high school concert band. She started the
Eb horn immediately with no detrimental
effect to the sax performance or the
drum technique. Bassoon and clarinet
followed in quick succession with a shift
from the Eb horn to cornet.

It soon was discovered that school
schedules did not provide time for instruc-
tional experimentation of this sort so at
the suggestion of Phyllis, and a few others
who were beginning to show interest, a
special rehearsal group began to meet
at 6:00 a.m. each day. In spite of the
hour the group increased in numbers.
How is this sort of thing kept going?
By progress, by learning to do new things.
How long will it last? That remains to
be seen. It has grown from a few in one
small class to two classes which meet on
alternate days with one day set aside for
special individual help.

No doubt some directors will say this
is an unholy hour to begin a day already
busy both for the musicians and for the
instructor. The director's response to
such a response is the same as that of the
youngsters who rise early, snatch a bite,
and dash to rehearsal—"One has to like
this sort of thing to keep up the pace."

It may be well to note here that every
skill Phyllis acquired on one instrument
was quickly and easily adapted to each

successive instrument, whether reed or
brass. Shortly after she pioneered in the
doubling field, other sophomores began to
try their efforts. Larry Bean, another
sophomore, played a clarinet, but he took
up the oboe and cornet. He soon became
the most proficient oboist in school, sur-
passing struggling musicians who had
tried to master the instrument for as
long as three years.

A few observations may be in order at
this point. First, the students who are
working hard in the doubling field hope
to become public school music teachers;
second, they are willing to sacrifice for
their music; third, they believe in their
ability to progress and in their instructor
and the challenging course he has set up
for them; fourth, the director believes in
them because of their very evident prog-
ress and success; fifth, the enthusiasm of
the performers continues to grow rather
than diminish; and, finally, the director
believes in his own methods.

Another member of the quintet was a
bass clarinet player who began to play a
tenor sax and soon started the slide trom-
bone. He learned the slide positions
almost without help, and in less than a
month had a range to D and Eb and
played in tune. Since then he has become a
good section man on trombone. Recently,
with better than average success, he has
taken up the French horn, sometimes re-
ferred to as the "burbur" horn.

Another sophomore came into the group
as an alto sax and clarinet player. After
pondering the doubles problem for some
time, he began to try the bassoon and bass
horn, and experienced the same success as
the others. Concept of tone was ready-
made and waiting for him to blow the
first note on the bassoon.

Another sophomore girl came into the
group as a clarinet player and soon
played alto sax with a degree of pro-
ficiency comparable to that on the clarinet.
In a month after her first trial on the Eb
horn, she had learned the fingerings and
was getting a pleasing tone. It was a
short jump from there to the baritone
horn, the instrument needed for the brass
quintet.

It should be understood that these peo-
ple are not all first-chair quality on all



The Doubles Ensemble. Left to right—Fred Hutchins, Barbara Teas, Larry Bean, Phyllis Lagerberg, Clifford Gross

their doubles at present, but their director feels sure each could progress to that position in the band if left on one instrument for any length of time. If this process of learning as much as possible about all the instruments, and trying to become adept with each new double, can be continued through their college years, what better foundation is there for success in teaching public school music?

They are taught that the teacher should be able to play any instrument better than the first chair musicians in any section of the band. That is the belief of the instrumental director and he has, by example, been able to instill that ambition into those who are working toward the teaching profession.

By the beginning of the second semester in 1951-52 the junior group numbered sixteen. Not all of them hope to become music teachers but are interested in doubles and better music for their own



Brass Quintet

enjoyment. The sophomore section numbers thirty-two, and they are going ahead in the same manner as the older group. The main motivation all along has been to try to become the best music teacher possible. This, coupled with the knowledge that each aspiring musician was learning a combination of instruments known to no other student in Salina High, has proved to be a powerful incentive for teen-agers.

On January 12, 1952, this quintet appeared before a group of high school and college music supervisors and directors at Hutchinson, Kansas. A week later they demonstrated their versatility before more music directors and the college band at Fort Hays State College, Hays, Kansas. Since that time, the school authorities, Mr. Chartier, and even members of the quintet have literally been swamped with requests from high schools and colleges for demonstrations of their skills and techniques.

Some of the college band and orchestra directors have sent word that the work being done here seems incredible, and next to impossible to achieve in such a short time. Two have said they would not have believed it could be done if it had not been demonstrated before their eyes.

The principal worth of the quintet to the school instrumental department, aside from the matter of being the best musicians their talents will allow, is to function as the backbone for the instrumental groups. They form the basic element for the "Symphonettes," a group of picked musicians who can play music to fit any type of occasion. This is an enthusiastic, flexible group that can play music written for concert band, straight arrangements of popular tunes, pep band music, orchestrations, special numbers, and accompaniments for vocal groups.

The success with which the first five young musicians were able to master techniques on several instruments has been a delightful experience to the director and especially to the students themselves.

—AUBREY E. BILGER, publications and public relations, Salina High School, Salina, Kansas.

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Music Education versus Solfeggio

Boys and girls, if you will open your music books to page twenty-three, you will find a song there that I know you will enjoy singing and learning. As you see, it is about a cuckoo clock. After we learn the song we can have lots of fun imitating the cuckoo in the clock. But before we can sing this song, I think that it would be nice if we, or some of us, could figure out the tune of the song. If you will notice, the song starts and ends on do, and do is on the first line. Also, if you will notice carefully, the notes go up for awhile; stay up for three notes; then come down again to rest on do. At the end of the song there are three cuckoo calls just as the cuckoo sings "cuckoo." The cuckoo sings a little tune that sounds like this: (teacher sings: sol-mi, sol-mi, sol-mi). Remember that the names of the notes are do, re, mi, fa, and sol. This is the way that they sound . . . I shall give you do and then as you "figure out" the tune and sing it, I shall listen to you as you sing this nice song about the cuckoo clock. Here is do . . . Ready, Sing!

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IF YOU wish, read this little speech aloud, allowing time for your second-graders to turn to the page, which can take at least a minute or more, and you will find that it will take about two minutes to say. It is a nice little speech, but that is all. And yet how many times I have said it, you have said it, or you have seen and heard another teacher say it. And have you watched the children while it is being said? I have, entirely too many times. I have seen the children open their books and, sure enough, it was a likely looking song, but upon hearing that before they could sing the song or have it sung to them, they would have the pleasure of "figuring-out" how the tune should go, the scene had changed. Have you seen and heard some of the books slam, some of the pages beginning to turn, or seen a child's attention wander elsewhere for entertainment, such as gazing out the window? Or maybe you have heard children, as I have, who are not quite so considerate, say: "Oh, let's sing a good song!" or "Teacher, Bob is pinching me!" But then, you are a teacher, too, and you know all the wonderful words that can issue from the mouths of babes.

If this has happened to you and is still continuing to happen, I would say, and not too politely, that you are certainly much slower than those children. Here they have had those wonderful music books just three months and already they have learned that they usually just do not care for those "figuring-out" songs. In fact, in some books they have already noted that "those" songs have a little word under the title, warning them that it is a note song, or in other words—a "figuring-out" song. Also, they have already learned that in some of these books they usually like some of the songs that have the word *rote* under the title, whatever that means.

Yes, it is drudgery. After much prodding, maybe you can get a semblance of a tune out of a few children, while the others are day-dreaming, or bedlam has come close to breaking loose. Yet we, as music educators, are still indulging in lessons of this type. We are making out of music in most general music classes the study of a specialized area. Our emphasis is still on the technicalities of a system of notation. The love of music, especially

songs, does not evolve from the study of solfeggio. The love of music, specifically songs, comes from the responses to rhythm, tone, and words. And yet we still try to make children love music by approaching it in this fashion.

This type of approach is unmusical. In teaching songs in this way, we are saying in essence that children enjoy songs primarily because they can read the musical notation. Indeed, this is not the reason that they like to sing. They have enjoyed singing for many years previous to these experiences because they enjoy their responses to rhythm, tone, and words. We enjoy cooking not because we can read a recipe, but because by cooking the things we like we enjoy eating more. By singing the songs we like and participating in other varied areas of musical enjoyment, we enjoy the responses to the songs and other related musical areas; this is the enjoyment of music. True, by following a recipe we may be able to perfect our art of cooking. Likewise, by being able to read music we may be able to vary and participate more fully in the various areas of musical enjoyment.

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For example, after the cuckoo song has been taught by rote, when playing rhythm instruments students may discover that by tapping or playing their instruments in a certain fashion the sounds (pitch) heard are like the tick-tock of a clock, or that by playing on two differently pitched glasses they can play and hear the sounds of "tick-tock." After some experimentation with the sounds of different objects, they might wish to set up a pattern of participation by playing the "tick-tocks" on different instruments, i.e., the sticks of the rhythm band may play three "tick-tocks"; another group of children may imitate the sound of the "tick-tocks" three times on water glasses or jars, while still another group may, by clapping cupped hands, play and make the sounds of "tick-tock" three times. To facilitate skill and precision the teacher may write the *sol-mi* pattern on the blackboard three times and ask the children to watch the notes and play them in separate groups as she points out the tonal pattern.

This approach to music reading is not unmusical. Its basis is tonal and rhythmic play and experimentation; thus it fosters musical awareness. It encourages group participation and group learning as a whole, rather than encouraging or allowing an individual, or a small group of individuals, to monopolize a learning situation.

Have you ever thought about the time that is really wasted when this previous method of teaching is used? Taking the basis of thirty in your class, suppose that you have ten children—which is unusual—who actually help you to "figure-out" the tune of a song, and that you spend at a minimum a period of five minutes. Twenty of your pupils are just sitting, wasting one hundred minutes of collective time. Is this the purpose of music education in the school curriculum?

Emphatically it is not. The teaching of a notational system in the general classroom area should be built only on the basis of need, presented in a manner to be understandable on the particular grade level. The music period in the curriculum of the classroom has many more important purposes than the teaching of a notational system.

In our thinking as music educators we must seriously consider what the importance of music is in the general curriculum. Is there really a need for music

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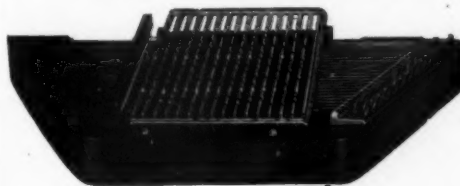
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in the classroom, what is this need, are we fulfilling this need, and more important, how are we fulfilling it?

The one important and general answer is that music is one of the few areas of participation by the group as a whole in which there is general enjoyment and pleasure. Our purpose is to take this universal innate response to rhythm and tone and use it as a basis of musical growth, growth which recognizes that there is no differentiation between the "means and the ends." The "ends" of this development are musical participation and enjoyment, and our "means" to our "end" is fostering musical participation and enjoyment. To use an example, when you wish to create a secondary color you combine two primary colors. The primary colors have become altered; however, they are still there. Neither is in its original form, yet each is there in a different enriched form. In our program of musical growth we can enrich our innate enjoyment of rhythmical and tonal responses by contributing to them those experiences which foster their continued enjoyment.

Our aim in music education is to see in how many ways and areas we can promote this musical response and enjoyment through general participation in singing, listening, rhythmic play, and creative expression, building a background of musical skill only as it fits into each area, not as a separate entity of study. No skill area can be studied as an individual item. The program of musical growth and development, as a part of the general educational curriculum, is for all students. Our aims and methods must focus around the experiences that promote general musical growth through musical responsiveness in all of its various areas.

There can be madness in any method, yet need there be any conscious madness in our music methods?

—EDNA BLETHEN, critic teacher in the demonstration school and instructor of music methods at Mississippi Southern College, Hattiesburg.

Teaching vs. Cramming

EVERY serious music teacher conducting private lessons or class work must constantly analyze his teaching method to determine if he is "teaching" in the true educational sense of the word, or if his instruction has fallen into the bad status of "cramming."

Do we sometimes forget that we cannot teach anyone anything in the sense of being able to lodge knowledge in another's mind? We cannot use a funnel to pour facts into another's mind, although that is what many students expect. But we can stimulate a pupil's mind to learn—this constitutes real teaching. Therefore, we must remember: *We cannot teach others but we can help them to learn.*

I believe that the chief ingredient of good teaching is *attention*. We can never succeed in teaching unless we can command the attention of the pupil in everything that he does at his lesson and while he is away from us. The wise teacher will see that attention characterizes the whole lesson. It is far better to have fifteen minutes of good attention than thirty minutes of passive receptivity. It is so wise to have a midway pause in the lesson if only to relax the mind and body for a few minutes—even a good stretch can help pupils to attend for the rest of the lesson.

While we all want to do real educational teaching there is a great tendency for us to become *crammers*. In our

desire to get students to perform well, we make them carry out the details of expression and interpretation which seem desirable to us. We fail to show or to stimulate the students to express their own feelings.

Especially with the slow and unmusical student we try to cram rather than to teach. Most of them are willing to be crammed since it takes much more time and effort to work things out for themselves. They become passive to the crammer-type of teacher. So in our eagerness for the pupils' progress we take away their individuality, and they become automatic devices for carrying out our own thoughts and wishes. We can readily see that there is no mind-training in cramming, no abiding influence. The students' performances are rarely effective because they are merely imitations and not their own.

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To do *real educational teaching* then, we must command and create attention at all times. We must stimulate the mind so that the student's own intelligence and his own will may guide his fingers both musically and technically. We must not turn him into an automaton, but must prompt him to grow into an intelligent, musical being.

I feel that attention and adherence to the following music principles will help the teacher, whether experienced or a beginner, to be a better educator. These principles apply to most music teaching, whether for piano, singing, or teaching band or orchestra instruments.

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Real Practice vs. Strumming. One must immediately give the pupil a clear idea of the difference between "real practice" and "strumming." We must realize that the average student has a fixed idea that piano practice, for instance, is purely a gymnastic exercise; he usually believes that by going over and over the exercise often enough, it will finally "do itself" without his thinking about it at all. In other words, he is strumming instead of doing real thinking. This automatic practice proves quite useless, even for the techniques—and quite deadly for good musical playing. By such strumming the student acquires bad habits of mind and very poor tone.

Everyone needs constantly to be attentive if he is to play with any degree of success. No attempt at replaying a number should be made unless there is a constant effort to do it better. We never have real practice then, unless the brain is intelligently directing at all times.

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Listening. Attentive listening must characterize the lesson and the practice periods. There is nothing more fatal to our musical sense than allowing ourselves and our pupils to produce musical sounds without really listening to them. There are not too many "poor ears," but there are many lazy and inattentive ears. Usually the teacher is at fault when students produce poor, hazy and incorrect sounds. The teacher has not heard the faulty sounds, so, likewise, the pupil will play incorrectly. The pupil can be taught early to hear the chord colors whether major, minor, diminished and augmented—just a start, but a good one. So many students are never conscious of the sounds they are making; the sound waves come to them as vague impressions. Just stop a student suddenly upon a chord and ask him the color or quality. One will readily see by the slow or negative identification that the student is not



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really hearing. Also, one must show the student how to "pre-listen." As he becomes sensitive to sound, he must begin to anticipate just how he wants the phrase or chord to sound.

Ear-Training. Any ear-training, to be practical, must be taught from the very beginning of music study and from the simplest steps. A pupil does not suddenly acquire a good ear, nor can he suddenly identify a series of sounds; there must be preparation and practice.

There are many systems of ear-training in vogue, but unless we realize that ear-training is really mind-training, we will not make much progress in getting the student to hear. The ear will never truly hear unless the mind is actively identifying the sounds.

Analysis. Constant analysis is necessary if the student is to improve his playing. By analysis I mean the highest type of concentration and discrimination, for without it much time is wasted. Any time a passage is played it should be for the purpose of knowing the passage better, not only technically, but mentally and musically as well. Only by making the student analytical of his playing can we help him improve. The student will have to be his own teacher in his practice period. So often we do the analytical dissection; let the pupil learn to be his own critic and to know what should be done, both musically and technically.

Example. The use of example can be a great help or a hindrance. Many teachers rely upon their own playing as an example for the student to emulate. While it can produce a real stimulation, it can also tend to make the pupil into an automatic machine which imitates the teacher. If you do use your own playing, be sure that it is an artistic example. Only by a fine performance can one stir any artistic fire and enthusiasm in the pupil.

Example without good explanation is usually ineffective. The pupil must understand why certain techniques and interpretations are to be made. Only when he is shown the "why" can he give an expression of his own; then it will be a real individual performance because it is prompted by his own mind.

Enthusiasm. Enthusiasm is one of the greatest characteristics which teachers must cultivate in themselves and at the lesson. One must appear at his best before his pupils in spite of ill health, trouble, or worry. There usually is one good thing in the lesson upon which one can favorably comment. This constructive comment will often serve as a spark which will stimulate the student to better work; everyone likes sincere appraisal. Enthusiasm is the spark which makes the whole leap into flame, and we shall be ineffective educators unless we can inspire our pupils.

Technique. An inadequate technique can never produce a musical performance since it does not allow the student to express what he feels and thinks; immediately when the pupil is shown how to attend and to secure the proper technique the playing becomes more musical; the pupil who, perhaps, seemed hopelessly unmusical gradually seems to become endowed with more musical talent when a secure technique is attained.

Diagnosis. A teacher must constantly diagnose and make clear the true cause of each fault. We dare not be careless in our diagnosis; we cannot hurriedly accept the first explanation that offers itself—to merely tell a student that a

passage sounds "sloppy" is a poor diagnosis; we must find and show the student the reason the passage was not clear. The pupil must be told and shown why the fault had arisen and how to correct it. Only when we show the "why" and the "how" do we have true diagnosis.

Musicianship. Musical playing is only attained through the development of musical imagination and judgment. But so many times teachers turn to a page and say "take this."

Only a few minutes are needed to clarify the type of a composition, whether a waltz, a mazurka, or a polonaise. A few suggestions as to history, composer, and form can stimulate the pupil's interest and curiosity. No one learns unless he is curious. Make a student suggest tempi and expression marks of his own. Play parts of the composition various ways and let him decide which one sounds the best. He will never play musically unless he has a chance to exercise his own judgment and imagination.

I believe then that true educational teaching is helping people "how to attend and how to do—how to feel and how to perceive." Only by adhering to these principles can we become true educators and not crammers.

—R. M. GOODEBROD, *Colorado State College of Education, Greeley, Colorado.*

The Show's the Thing

ONE of the higher education sub-committees under the Music in American Education Committee Organization Plan is labeled "Music for the General College Student." Last spring in Philadelphia, at the session devoted to this topic, panel members and audience were entertained by boys from the University of Pennsylvania "Mask and Wig" show. This was certainly appropriate for campus musical shows offer an unexcelled means of helping college students find a healthy relationship with music. Musicals may even accomplish what the formal music appreciation course does not.

Our small state college in Tennessee is a case in point. We have had a required music section of a humanities core for four years, with some success. At least, it can be said that the students have now accepted it as a part of the required general education program—an attitude which contrasts sharply with the one of rebellion which we first encountered. Yet there is evidence that our first musical show last spring offered a more vital approach to the problem of interesting the general college student in music.

Consider these facts: Less than one-fifth of those taking part, including the orchestra and soloists, were music majors. Two-thirds of the girls of the chorus line had not hitherto participated in a campus musical organization. Original music was composed by a boy majoring in history and a girl in elementary education. Another girl who had married and planned to leave school remained long enough to write and produce a monologue that proved to be the hit of the show. Five members of the football team, who had evidenced some difficulty remembering when and where Music 201 met, contributed greatly to the success of the production with their singing and dancing. Some members of the orchestra were motivated to make remarkable improvement in technique during the period of rehears-



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als. Faculty members commented on the number of students who had not taken part in any other campus activity who were here given a chance for participation. Warnings had been given about the uncooperative attitude of some of those involved in the show, but, working under almost impossible handicaps in respect to off-stage space, movement of properties, fire hazards and the like, not one word was needed to anyone during a performance. The group got the trouper spirit. We even put the show on the road, performing at nearby Fort Campbell hospital for Korean veterans.

It was not a great show by Broadway standards, but it was one of the most educational experiences the music department had anything to do with last year. It made a real contact with music for a good many people without turning

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What results from participation in a show of this kind? In addition to other things already intimated some of the following might be considered: A meaningful experience of the relationship between poetry and music gives a better understanding of rhythm, mood, and form. Dancing and pantomime help further the understanding of these three artistic elements. Dealing with the problems of costuming, lighting, and scenery in relation to music demonstrates the association of color and sound. Are not these some of the same things talked about in the music course for the general college student? What difference if the music is not by Stravinsky or Debussy, if the contact is made? The national committee on "Music for the General College Student" agrees that in classroom procedure it is important to start where the students are and proceed from there. Making the contact wherever possible is accepted as good theory. The musical show makes the contact almost inevitable.

—CHARLES L. GARY, head, Music Department, Austin Peay State College, Clarksville, Tennessee; member, National Committee on Music for the General College Student.

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Contemporary Music For Children

IT is gratifying to the Committee on Contemporary Music for American Schools to learn of the interest in the list of contemporary materials for high school and college choral and instrumental groups, which was first released at the Philadelphia convention. This list represents the work of MENC committees during 1944-46 and 1946-48, with certain revisions and additions made by the present committee. We feel this is a good start, but as yet nothing specific has been done to reorganize similar lists at the elementary level.

Those of you who attended our section meeting at Philadelphia will recall that one of the three talks presented was "Contemporary Music is for the Elementary School Too." The speaker, Darline Critchley, an elementary music teacher, told of the enthusiasm her children had shown not only for listening to certain contemporary compositions, but also for working out creative rhythms and for the actual singing of songs by contemporary composers.

As is always true when one speaks of contemporary music, he finds certain confusion as to understanding just what is meant by the term "contemporary." I believe most of us could agree that the actual date of the composition is not as important as the style and general feeling of the music. Furthermore, music that is somewhat unconventional either as to tonality or rhythm, or both, might well be considered "contemporary."

Little children are usually quite "unconventional" in their spontaneous creation of songs, but by the time they have completed two or three years of public school instruction, their vocabulary has many times been formalized into the tonic chord and major scale patterns. Perhaps a few rote songs in minor will have been learned—perhaps the youngsters may have been encouraged to make

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up songs on the black keys, as part of a unit on Chinese or Indian music—but by and large the singing experiences probably have been on the conventional side.

You may argue that this is a necessary state of affairs, since in many situations the classroom teacher must do most of the music teaching. However, a teacher who is not a trained musician could certainly, with some guidance and help, carry out a listening program that would enrich the children's experience. In the rhythmic program contemporary music could add considerable spice! I have the feeling, too, a song that has some unusual feature is many times more easily learned than some of the so-called reading songs.

Now to get down to the real purpose of this writing: Would you be willing to do some experimenting in the use of contemporary music materials in your work with children, and then write and tell us your results? Perhaps some of you might like to have some suggestions as to where to begin. If so, send in your requests to the committee and we will try and see what we can do to help you.

—ELIZABETH MELOY, chairman of the MENC Committee on Contemporary Music for American Schools, Ball State Teachers College, Muncie, Ind.

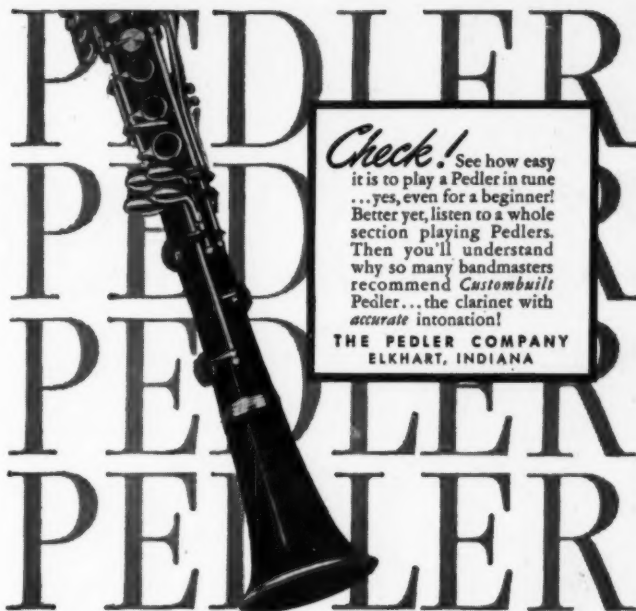
State-Wide Music Education In Minnesota

WHAT is the real meaning or purpose of a state-wide music education project? Doesn't music education blanket the entire state? What is lacking in our over-all music program in elementary, secondary and teacher-training areas? More questions could be cited and a host of problems listed to show that there is a definite challenge to educators in our state to evaluate our present status and to project into the future.

During the past five or six years the Minnesota Music Educators Association has proposed the establishment of the office of state music consultant in the State Department of Education. (More recently, a vigorous and concerted campaign was launched, upon authorization of the MMEA, through the State Commissioner of Education, to provide a state music consultant to be of service particularly (at the outset) to elementary teachers, both rural and urban. Unfortunately, the campaign failed, even though it had reached the appropriation stage and was being readied for the legislative hopper. Space will not permit describing all the details of the many conferences, the reams of correspondence, the various avenues pursued in our effort to gain this important objective.

Minnesota has progressed well in the long-range effort to achieve high standards and manifold experiences in music education for boys and girls in the state. The Minnesota Music Educators Association, through its board of directors, officers, and committees, has increased membership, clinics and conferences, has strengthened music education immeasurably and has focused attention on the importance of defining philosophies, developing and activating curricula, and pointing up the pertinent needs in rural and county areas.

Even though the office of state consultant is still an unfulfilled objective there are other means or media to bring music education to greater fruition in



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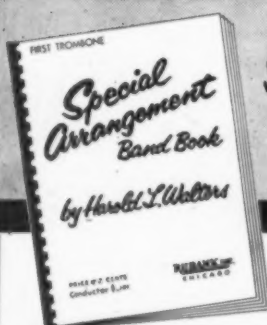


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all Minnesota's eighty-seven counties. There are challenges on every hand, as the following data proves. The state committee hopes to continue its effort on the basis of this information and will be requesting active help and support.

Fifty county superintendents responded to a questionnaire to supply this data:

Number of rural elementary teachers	3,132
Number of one-room schools	2,218
Average percentage of teachers adequately prepared to teach music	36%
Number of counties having annual county music festivals	15
Number of county superintendents favoring a state music supervisor	48

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113 teachers of 139 responded to another questionnaire to furnish this interesting information: forty-four use no text or guide and fifty-six of the schools have no music books for the children.

Observations on the elementary level indicated that there is, in general: (1) lack of ample training and music background on the part of many teachers; (2) lack of equipment; (3) lack of in-service training; (4) need for music institutes on the county level; (5) need for music institutes for county superintendents.

On the secondary level, here are some of the points noted in studying the responses to the questionnaire: (1) schedule problems in many schools; (2) need for curriculum study and revision; (3) several schools have understaffed music departments; (4) lack of space and equipment; (5) inadequate credit allowances; (6) more provision for wider participation in appreciation of good music in junior and senior high school; (7) inadequate budgets for music materials and teaching tools; (8) need for more integration with related arts and other subject areas; (9) lack of "know-how" in fostering string instruction in Class B and C schools.

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In the light of the foregoing over-view of some of the conditions needing the attention of our profession, what paths and procedures shall we follow? Here are several proposals which the State-Wide Music Education Committee plans to study and implement:

1. Enlarge the present committee to include a representative from each teacher-training institution and liberal arts college in Minnesota, a representative from the Association of County Superintendents, the Council of School Executives, the MEA and the State Department of Education.

2. Set up a program of in-service training on county and local levels.

3. Organize more workshops through cooperation of colleges in various areas of the state as well as at the University of Minnesota.

4. Urge county superintendents to organize county festivals in counties where none have been held.

5. Work in close cooperation with the State Department of Education in matters of more equitable credit evaluation for applied music, revision of secondary curriculum and re-study of college entrance requirements.

6. Designate a music supervisor in each county to serve as consultant to the county superintendent in formulating

county music steering committees for elementary and secondary teachers.

7. Schedule a series of workshops and specialized clinics on county or area levels to be organized and supervised by larger schools having space, facilities and personnel to accommodate the demand and specific needs requested by participating teachers.

8. Release mimeographed bulletins and/or *Gopher Music Notes* to all superintendents and principals in Minnesota to keep them up to date on progress in music education.

9. Publish a list of guides, textbooks, music materials and professional reading references in *Gopher Music Notes* and the *MEA Journal*.

10. Urge full attendance of all music educators at MMEA Clinics.

11. Invite suggestions and recommendations from the MMEA constituency.

12. Include special sessions at MMEA clinics expressly for teachers needing help in learning how to teach.

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We know we can count on our MMEA members to lend a helping hand when invited to accept a specific assignment in our proposed program. Eventually the results will speak loudly enough to attract attention to the urgent need for a state music consultant. *There can be no doubt that we must continue the campaign for a state music consultant or a full-time extension worker in music from the University of Minnesota.*

The Minnesota Public School Music League, the University of Minnesota, the various colleges, the State Department of Education, the MEA and the MMEA have contributed greatly over the years, but new challenges and problems will exist so long as we have boys and girls eager for enjoyment and new experiences through music.

Note: This article is abstracted by permission from an article in *Gopher Music Notes*, official state magazine of the Minnesota Music Educators Association, edited by Adolph White. The author, Paul O. Heltné, a former president of MMEA, is head of the music department in the Austin, Minn., public schools and was Minnesota and North Central Division chairman of the MENC State-wide Music Education Program.



LAWRENCE G. DERTHICK, Chattanooga, Tenn. (right), former president of the American Association of School Administrators, in conference with Roy Smith, Hamilton County superintendent of schools, and MENC associate executive secretary Vanett Lawler. Mr. Dertick and Mr. Smith are general co-chairmen of the 1953 MENC Southern Division convention committee. Dates for the Chattanooga convention are April 10-13. (Photo courtesy of The Chattanooga Times.)

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INEFFECTIVE TEACHING

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It is a wonder that some communities tolerate the program of music education which one finds in the public schools.

Assuming that the average school system in our state has had some form of music education for at least the past twelve years, then it is safe likewise for us to assume that every student has received some education in music by the time he is graduated from high school. But how effective has been our teaching? What percentage of our graduates know anything about music? How many young Americans can sing and play understandingly? Do we as music educators have some minimum standards that every boy and girl should know by the time they are graduated?

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Let us look at the facts. The average child spends 30 minutes on music each day in the pre-first grade. This is usually divided into a morning and an afternoon period of singing, musical games, and dances. This is a total of about 90 hours each year. In the first grade the amount is 45 hours. In the second and third grades it is the same. In the fourth and fifth grades the total adds up to about 60 hours each year and in the sixth, seventh, and eighth grades the amounts are about 72 hours each year. This is a grand total of 527 hours of music instruction, paid for by the taxpayers' money. By the time the child is graduated from the eighth grade he has spent considerable time with music and should be familiar with it. This is seldom the case.

On the high school level a student receives 190 hours of instruction in each one-unit subject. There are outside assignments and all told the student masters a few skills and facts. In music we should expect the same high efficiency.

The average high school student, after eight years of elementary training, sings a few songs—the melody of "Home on the Range" or "I've Been Working on the Railroad." He usually knows a dozen or so of the latest popular songs and likes to sing them... but his knowledge of music which he has been taught in 527 hours of elementary school instruction is quite small.

There will be those who point out the social benefits of the music program, the cultural advantages, and so on. These are all fine and are extremely important. But should not our student have some facts—yes, measurable facts—that he takes into his high school program with him? Are there not some minimum essentials that every child should know?

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If you have a feeling that your own work is better than we are assuming, take a check of your own grades. Do not just ask those few very interested children what they know—ask the little lad in the back row who never raises his hand and seldom raises his voice. Ask the lad who always tries to hide a comic book in back of his music book. Ask him what music means to him. Ask him to sing a little song with you. *Does he know anything about music?*

Most of us who are engaged in elementary teaching take a great deal of pride if we find a class that can answer several

questions on theory and notation. But how many leaders in the class do the work and how many follow? Exactly how many know the answers? Do 80 per cent know that four sharps indicate the key of E, or do only the four or five very smart ones? Can you walk down the aisle and get the right answers, child after child? How many can sing two-parts in tune? Do you always have your better altos and sopranos sing those parts, or can you find 80 per cent of the class who can stand up four at a time—two on each part—and sing two-part songs?

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This leads us to some basic questions. What should a child know after being exposed to music for 527 hours of instruction? Can we as music educators agree upon some fundamentals? In the writer's opinion there are ten suggestions:

(1) Every child should know how to sing in tune. Perhaps the songs will have to be pitched in a low key—but aside from a physical or a mental handicap, every child can and should be taught to sing in tune.

(2) Every child should love music, enjoy listening to it, and enjoy participating in it—either by singing and/or playing.

(3) Every child should be able to recognize all of the common instruments of the band and orchestra. If possible, and it should be possible, he should have had an opportunity to try to make a "noise" on most instruments himself. (Watch a child in the music room where the instruments are out for him to play.)

(4) Each child should know something about the history and development of music. He should hear children's stories about musicians which make listening to music more interesting to him.

(5) He should know simple notation—at least through the first three time patterns and should be able to play and/or sing simple songs with a minimum of help.

(6) He should be able to "carry his own part," if not entirely alone, then with the help of one other individual.

(7) He should have experiences, firsthand if possible: listen to some outstanding band, orchestra, and choir. If this cannot be done in person it should be done via motion pictures, television, or some other form.

(8) He should have the opportunity to create simple melodies with words, and have a sufficient background of theory to help him "set this music down." (We listed the reading process in reverse here—if he can write it down, he can sing it—at least he hears it correctly.)

(9) He should have free instruction on any instrument that he may choose.

(10) He should have learned several "social songs" which he can sing with others whenever they are together and desire to sing.

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If we are to become a great cultural nation, then every young American should measure up quite well to these opportunities.

If we were to compare education with business, we would rock the foundations of the academic world. Can you imagine a company making a product only to discover that out of every 100 started only ten finished the assembly line? And yet it is true that in some schools less than ten per cent measure up to our ten fundamentals. What would happen in a factory where nine out of every ten pens that were manufactured had to be discarded because they would not write? If you think the

percentage is much higher . . . have your senior high school assembly sing and listen to those who are unable to sing in tune.

Not long ago it was my pleasure to take a group of 150 young Americans and within two hours mold them into a group that sang two four-part songs. These were not music majors—they were students in high school and college whose major interest was agriculture. They sang because the leaders had arranged for them to sing. The songs were to their liking (which is quite an important item), and they were motivated to the point where they wanted to sing. When they were asked to sing the tenor and baritone parts, one lad stated, "We are not music majors"—but some at least learned to carry the part. The musical achievement was not too high. To those singing it was fun and they liked it. After talking with several individuals it was evident that very few could measure up to our ten fundamentals, and yet every one had had music in school for at least ten years.

The usual ten per cent were evident. Without them we could not have sung four-part music. About fifteen had sung in the school choirs. On this group fell the responsibility of carrying the load. What they did was good—but what can fifteen do for a group of whom many admitted that they had never seen four-part music?

To every music educator this should be serious business. Frankly, this music educator [the writer] said a few extra prayers and found himself unable to get to sleep trying to solve the problem. How can we have better, more efficient music teaching?

Many of us fail to take a firm grasp on the situation. We teach a few songs in the first grade—five years later when we want to show how fine these singers are, we still sing "A Little Ducky Duddle" or the "Itsey Bitsey Spider." We should feel as proud as if we suddenly discovered that 1,000 boys and girls could enjoy eating ice cream cones merely because we held the cone while they took their first lick. Sometime try talking music in the fifth grade and watch the little eyes asking, "Mister, what are you talking about?"

Music education needs to face the truth. Either we need lower standards than our ten fundamentals or we need much better teaching. You must take your choice. This writer believes that the minimum essentials must be taught if we can have a cultural America.

Music education is more than a diet of milk toast. We must teach every child the fundamentals of music. If he can read third-grade material and if he can learn to multiply and divide, then he can learn everything we have suggested for the fundamentals of music education.

At times each of us is ashamed of our work. Occasionally we are ashamed of our professional standards. We should never be ashamed to face up to our responsibilities. We must have effective teaching . . . for every child.

Note: This provocative article by Frederic Fay Swift is reprinted from *School Music News*, official publication of the New York State School Music Association. Mr. Swift is editor of the magazine and head of the Music Education Department at Hartwick College, Oneonta, New York.

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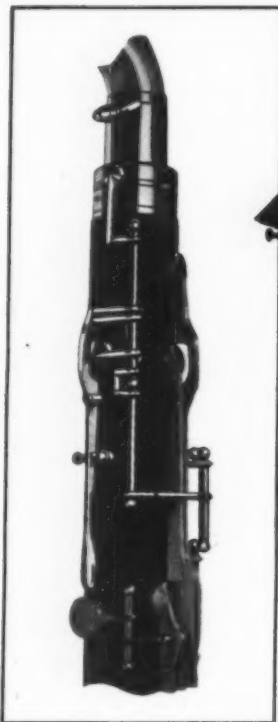
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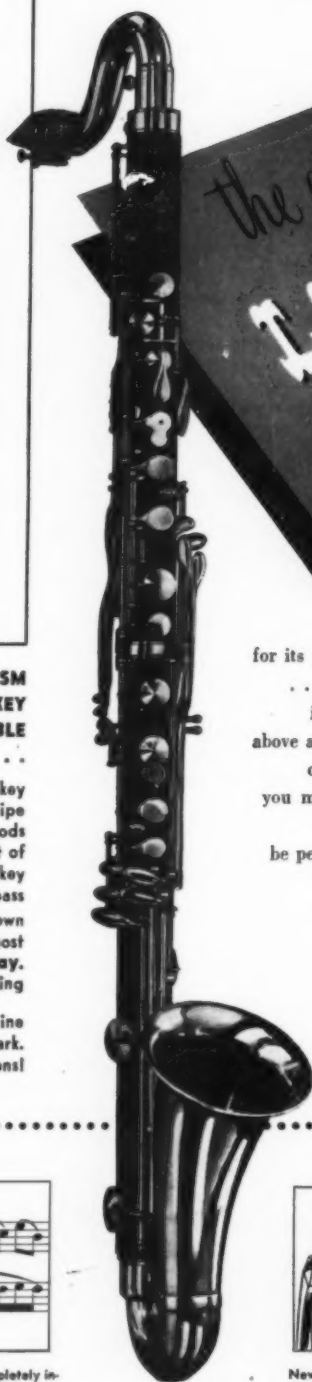
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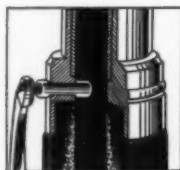


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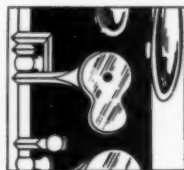


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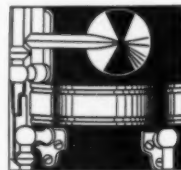
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Collegiate Newsletter

Welcome

THIS is a special message to the *new* MENC Student Member Chapters which have been enrolled this year and thus have become part of the oncoming group that will take over the affairs of music education in the years to come. In the spirit of the organization, we extend a hearty welcome to you and invite your participation in the state, division and national activities when you find it possible to do so. We can hardly expect to see every MENC student member in person at the 1953 Division Biennial Meetings, but hope a representative group from each chapter will be present.

Below is given the list of twenty-six new chapters recorded since the opening of the 1952-53 school year, together with the assigned serial numbers and the names of the sponsors. Greetings to all of you on behalf of the MENC state, division and national officers and student membership counselors, and your colleagues in the great and constantly growing army of student members.

DOROTHY G. KELLEY
National Student Membership Counselor

THE NEW CHAPTERS

East Central Junior College Chapt. 74, Decatur, Mississippi. R. G. Fick.

Kansas City Conservatory of Music Chapt. 300, Kansas City, Missouri. Herbert C. Mueller.

West Texas State College Chapt. 302, Canyon, Texas. Lewis L. Stoelzing.

Murray State College Chapt. 368, Murray, Kentucky. Josiah Darnall.

Southern Missionary College Chapt. 377, Collegedale, Tennessee. Clifton V. Cowles.

Grinnell College Chapt. 378, Grinnell, Iowa. Howard E. Ellis.

Macalester College Chapt. 379, St. Paul, Minnesota. Mary Barbara Ferguson.

Western Maryland College Chapt. 380, Westminster, Maryland. Philip S. Royer.

Tennessee A & I College Chapt. 381, Nashville, Tennessee. W. O. Smith.

Oklahoma A & M College Chapt. 382, Stillwater, Oklahoma. L. N. Perkins.

Maryville College Chapt. 383, Maryville, Tennessee. Katherine Crews.

Guilford College Chapt. 384, Guilford College, North Carolina. Mrs. John B. Russell.

Bethel College Chapt. 385, North Newton, Kansas. David H. Suderman.

Morgan State College Chapt. 386, Baltimore, Maryland. Mrs. Dorothy H. Banks.

Arkansas Polytechnic College Chapt. 387, Russellville, Arkansas. John H. Wainright.

Wilkes College Chapt. 388, Wilkes-Barre, Pennsylvania. Robert E. Moran.

*Numbers below 377 are reassigned from chapters which have been withdrawn.



GEORGETOWN, KENTUCKY, COLLEGE
Chapter No. 351



STATE TEACHERS COLLEGE, ST. CLOUD, MINNESOTA
Chapter No. 319



WILLAMETTE UNIVERSITY, SALEM, OREGON
Chapter No. 157



STATE UNIVERSITY TEACHERS COLLEGE, POTSDAM, NEW YORK
Chapter No. 3

MENC PUBLICATIONS

The Function of Music in the Secondary-School Curriculum. The compilation and publication of this treatise represents a cooperative enterprise of two departments of the National Education Association—the National Association of Secondary-School Principals and the Music Educators National Conference. The material, presented under twenty-six headings, was assembled by Sadie M. Rafferty, chairman (1948-52) of the MENC Committee on Music in the Senior High School Curriculum, with the assistance of J. J. Weigand, chairman (1948-52) of the MENC Committee on Music in the Junior High School Curriculum; was organized and edited by Vanett Lawler, associate executive secretary of the MENC.

First published in the November 1952 Bulletin of NASSP, "The Function of Music in the Secondary-School Curriculum" is now available in a separate pamphlet issued by MENC. 60 pp., paper cover. \$1.00.

Handbook for Teaching Piano Classes. Prepared by the Piano Instruction Committee of the MENC, Raymond Burrows, chairman. An invaluable treatise dealing with all phases of class piano instruction. 1952. 88 pp. \$1.50.

Handbook on 16 mm. Films for Music Education. Prepared by Lilla Belle Pitts, coordinating chairman, 1948-51, of the MENC Committee on Audio-Visual Aids. Tells the what, where and how of 16 mm. films for educational use. Classified and annotated lists of films and helpful suggestions. 1952. 72 pp. and cover. \$1.50.

Music in the Elementary School. Special printing, with some additions, of *The National Elementary Principal* Special Music Issue, February 1951, published by the Department of Elementary School Principals. Bibliography prepared by the MENC Committee on Elementary School Music. 1951. 56 pp. 50c.

North Central Association of Colleges and Secondary Schools. Recommendations pertaining to music in the Secondary schools. (Report of the NCA Activities Committee, formerly the Contest Committee.) Reprinted from Music Education Source Book. 12 pp. 15c per copy. Quantity prices on request.

Musical Development of the Classroom Teacher. Music Education Research Council Bulletin No. 6. Deals with pre-service development in music of the classroom teacher on the campus, and suggests ways and means whereby this initial preparation may be amplified and developed in the teaching situation. 1951. 32 pp. 50c.

Minimum Standards for Stringed Instruments in the Schools, prepared by the MENC Committee on String Instruction. 1951. 8 pp. Mimeographed. 15c. Other string committee reports, 10c each: Recommendations for Improvement of Teacher Training Curricula in Strings, and The Importance of Strings in Music Education.

Outline of a Program for Music Education (Revised 1951). Prepared by the Music Education Research Council and adopted by the Music Educators National Conference at its 1940 meeting. Revised 1951. 4-Page leaflet. 5c.

Radio in Music Education. Annotated bibliography. A report of the Committee on Radio in Music Education, a division of the MENC Committee on Audio-Visual Aids. Violet Johnson, national chairman 1948-51. 12 pp. 25c.

Bibliography of Research Studies in Music Education 1932-1948, with supplement, 1948-50. Some 2,000 titles representing over 100 institutions. Prepared by William S. Larson for the Music Education Research Council. 132 pp., plus supplement. Paper cover, sewed binding. \$2.00.

Contest Music Lists. The 1951 revisions of music lists for Band, Orchestra, String Orchestra, and Chorus, prepared by the National School Band, Orchestra and Vocal Association (now National Interscholastic Music Activities Commission). 48 pp. \$1.50.

Solo and Ensemble Lists. National Interscholastic Music Activities Commission. Music for instrumental and vocal solos and instrumental ensembles (no vocal ensembles included). 96 pages and cover. Single copy postpaid \$1.50.

Business Handbook of Music Education. A manual of business practice and relations for music educators. Includes a directory of publishers, manufacturers, distributors, and other firms serving the music education field. Published by the Music Education Exhibitors Association, an auxiliary of MENC. 6th edition, 1950-51. 28 pp. Single copy free.

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Florida A & M College Chapt. 397, Tallahassee, Florida. Grace Gray Johnson.

North Carolina College Chapt. 398, Durham, North Carolina. C. Ruth Edwards.

Chapter Notes

S. T. CLOUD STATE TEACHERS COLLEGE (Minnesota) Student Chapter No. 319 program for the 1952-53 school year:

November 20—Survey of Secondary School Music, by Mrs. Helen Steen Huls, faculty member. *December 15*—Bobsled party. *January*—Panel: "The Music Teacher's Responsibilities to the Community." Participants—A parent, teacher, minister, businessman. *February 13*—Minnesota Music Educators Association Annual Clinic. *March 22*—Speaker: Paul J. Hanson, Superintendent of Schools, Little Falls. *April 16*—Speaker: Arnold Westoff, University of Minnesota Placement Bureau. *May*—Annual Music Organizations' Banquet.

Officers: President—Ruth Iverson; vice-president—Ronald Prazak; secretary—Mary Alice Raitor; treasurer—Keith Anderson; pianist—Mary Elliott; student council representative—Joyce Pearson. Faculty adviser—Lorene Marvel.

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MANKATO STATE TEACHERS COLLEGE (Minnesota) Student Chapter No. 179 sponsors a half-hour broadcast, known as the MENC Music Hour, on the local Mankato station KYSM. A student Listening Hour each Tuesday afternoon is also proving very popular. Another project of the chapter group is the raising of money for student scholarships. A sum of \$40.00, which was added to the fund, was collected at the Homecoming football game last fall from the sale of homemade candy donated by faculty members. Jane M. Eby is faculty adviser for the chapter.

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GEORGETOWN COLLEGE (Kentucky) Student Chapter No. 351, at its first meeting discussed the aims of the organization for the year. The chief aim is for the future music educators to become more familiar with the new methods being introduced in the educational line, and to be faithful disciples to the best of their ability. Officers: President—Phillip Eads; vice-president—Kenneth Hashizume; secretary-treasurer—Lois Cook; reporter—Nancy Kopp. Faculty sponsor—Mrs. M. V. Conway.

+

UNIVERSITY OF ARIZONA Student Chapter No. 165 will act as hosts to the student member participants at the California-Western Division Biennial Meeting, which is being held on the University of Arizona campus March 29 to April 1, according to Sponsor Hartley D. Snyder. Elizabeth A. Andreas is the chapter president.

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POTSDAM, NEW YORK (State University Teachers College) Student Chapter No. 3 is watching Instructor Harry Phillips demonstrate woodwind instrument technique at a recent meeting. Seated in the right foreground of the picture is Sponsor Mary English. The 1952-53 chapter enrollment of 264 members constitutes 97% of the senior class, 75% of the juniors, 100% of the sophomores, and 83% of the freshmen in the Crane Department of Music.

+

WEST VIRGINIA UNIVERSITY (Morgantown) Student Chapter No. 118 prints its own "Newsletter" under the editorship of Betsy Traubert. The bulletin, which is issued three times during the school year, has served as a form of communication between the University School of Music and its alumni and friends since 1949 when it was first printed. States Faculty Adviser Clifford W. Brown in his note of greeting to the alumni, "We are very proud of this unique undertaking. . . . Some of these students may be teaching in your community next year. We believe they will have profited much from their experience in producing this 'Newsletter'."

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Around the Editorial Board

Some Comments on Articles Appearing in this Issue

Air Force Music Careers

THE information in this article "should be in the hands of every high school individual responsible for guidance." This is the opinion expressed by members of the Editorial Board who reviewed Warrant Officer Hallgrimson's article. All agreed that other units of the Armed Forces should be invited to supply for publication the facts regarding the opportunities they afford to persons who, for military service, interrupt their careers in professional music or music teaching, or who go into the Armed Forces in the midst of their preparation for professional work in the music field.

► "Well written and timely. A 'must' for publication and soon." . . . "It is clear and definite."

► "This is news and deserves early publication. Our people in high schools and colleges are in great need of the type of information contained here. Could a similar article be secured from the Army and the Navy?"

► "Excellent and greatly needed at this time . . . Can other elements of the Armed Forces supply similar data?"

Music Education vs. Solfeggio

As is the case with many contributions accepted by the Editorial Board for publication in the JOURNAL, not all Board members who reviewed the manuscript of Miss Blethen's article (page 62) were in accord with the ideas set forth. All felt, however, that Miss Blethen's contribution should be published. The comments by reviewers given here are for appraisal of JOURNAL readers in the light of their own reactions to the article.

► "While many may want to take issue with some of the points set forth, I believe the publication of this article would be quite stimulating."

► "While this paper has some basis of soundness (in its protests to existing practices), the author fails, in my mind, to complete her case."

► "We talk glibly of 'basis of need' failing to realize that the need is very vague—sometimes requires extensive research. Yet we chant the slogan with little thought to what we are doing! We've lambasted notation instead of poor handling of notation instruction—and the author practically abolishes it!"

► "I agree that there can be 'madness in any method' but I feel there is a hint of madness in this argument. It is true that practically everything in the 'prepared speech' for the presentation of a song is wrong. However, this does not make the proper teaching or guidance to note reading a madness."

► "I think Miss Blethen should have a hearing. Her point of view, as regards developing an understanding of the musical score as a natural and enjoyable part of children's total musical experience is a sound one, and she has some good general suggestions for carrying out such a program."

Can the Ukulele Help Solve the String Problem?

OR IS IT something else, too much neglected, which the simple instruments like the ukulele should be doing for children and for the broadening of the base of the music education program—and, in the doing, help to solve a number of problems of which the "string shortage" is only one? Mr. Mihalyi's contribution set off a spontaneous symposium, which you may want to join:

► "I have nothing against the 'uke' as a social instrument, but am afraid I don't agree on the premise presented in this article—that it offers a solution to the string shortage."

► "But it is a timely article for the JOURNAL. Its message is vital."

► "It will make people think, as is evidenced by the crosscurrents of comments from the Editorial Board."

► "I have nothing against the Godfrey fiddle; in fact, I think it would be very nice if every kid could have a uke and some bit of good instruction on it—and I am well prepared to speak, being an ex-three-chord-uke man with no mean first-finger action. However, the thesis that the uke is a preparatory lead to the violin is, technically, unfounded. The uke as an experience in general music, *yes*; as anything else, *no*. The main lead, even so, seems to be that it will help rout out a big group of beginners . . . and that can help solve the string shortage."

► "The experiment undertaken and reported in this article is interesting, but has not been completed. Eighty-six started on the 'uke'. Forty-six (just a shade over 50%) switched to violin—but how many of the forty-six continued

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through the first year? Almost one-half were eliminated in the first shift, so we should know whether the forty-six stayed with the violin or found that it was too much effort after playing a 'uke'. After all, the thesis here is that the 'uke' is a good preparatory instrument—and evidently the author feels he has proven his point because of initial interest. Children are interested in almost anything new—the question is how long they stick with it? May we have data on the completion of the experiment?"

► "The use of social instruments has a distinct and proper place in American education. However, instead of justifying the use of the ukulele on the basis of social use in the final paragraphs, with the principal emphasis being placed on the acquisition of string players, I think the author should turn his argument the other way around. Make a justifiable case for experimentation and utilization of social instruments on the basis of their inherent values, as such. As a vehicle for teaching strings the ukulele may be admirable, but logically that is secondary to the main issue of the value of social instruments in and of themselves."

► "Some of the traditionalists in the Conference may not approve, but why shouldn't we give the ukulele a break at this time? We are all tardy in recognizing its value in the educational program. If Mr. Mihalyi has hit upon something that works, other teachers should read his story. . . ."

► The author has a word to say, too. He seems to agree with some of the comments made around the Editorial Board. But, as is his right, he sticks to his original title and the thesis which it implies. Mr. Mihalyi writes:

"I have considered the suggestion made by members of the Editorial Board regarding a possible change of title for my article, 'Found: One solution to the String Shortage,' and have carefully re-read my copy of the manuscript. Since the article deals mainly with string teaching, I feel it would be best to keep the title as is. If a subtitle is permissible and possible, we might add: 'The Ukulele—a Recreational Approach to Musical Experience'."

"I have been hoping that, should the article be accepted, it might appear in an early issue, since I am anxious to learn the reactions of the readers. The MENC North Central Division Convention in Milwaukee seemed to me to be a good place in which to exchange ideas on the subject."

Fitting a Program

► "Fitting a Program into a Program" by Sister M. Firmin is a splendid article, touching a phase which is not often documented in the JOURNAL. Once again it shows the enlarging scope of the music program."

► "Sister M. Firmin's 'Fitting a Program' article has possibilities for use as a project by student chapters. While the program as outlined is intended for college production, it may stir the imaginations of high school teachers to develop a similar activity for use in their schools. It makes a significant point which we need frequently brought to our attention: that music has a place in connection with great literature, etc. Perhaps some may think this article more suited to church schools, but all can learn from it."

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Music Educators Journal

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February-March 1953

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THE MENC HOST CITIES. Typical scenes in miniature from the six 1953 Division convention cities. From top down: Southwestern—Springfield, Missouri, on the Ozarks Plateau; Eastern—Buffalo's Niagara Square; Northwest—Bellingham, and Mount Baker; North Central—Milwaukee's Lake Michigan shore line; Southern—Chattanooga and Lookout Mountain; California-Western—University of Arizona campus at Tucson.

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